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KERRANG!

VIXEN
Can Barbie Dolls play Heavy Metal?

MONSTERS OF ROCK
Exclusive extracts from the book of the festival!

HELLBASTARD
'People are calling us pop stars!'

AEROSMITH
Win Joe and Brad's signed guitars, plus backstage passes to Castle Donington!

SCORPIONS
Will new LP 'Skin Deep' sink or sting?

JON BON JOVI
Young Gun goes for it!

POSTERS
Ratt
Megadeth
Kip Winger
Spike/Phil Lewis

JANET GARDNER of VIXEN: pic Mark Weiss/Idols

Dogs D'Amour tour dates ● Jeff Beck ● Joe Satriani ● Mötley Crüe Tesla ● D'Molls ● No Sweat ● Great White ● Love/Hate ● Last Crack

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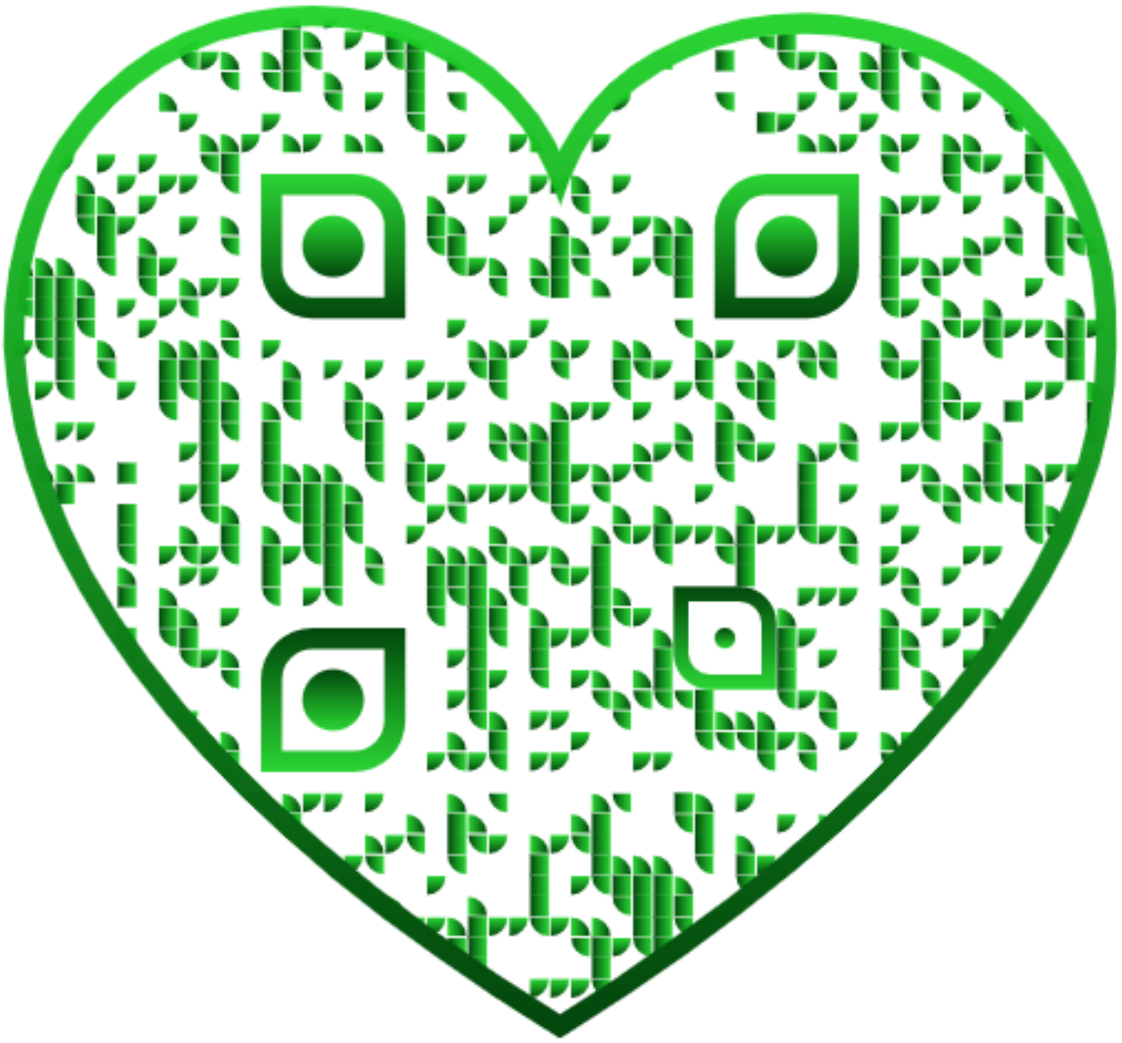

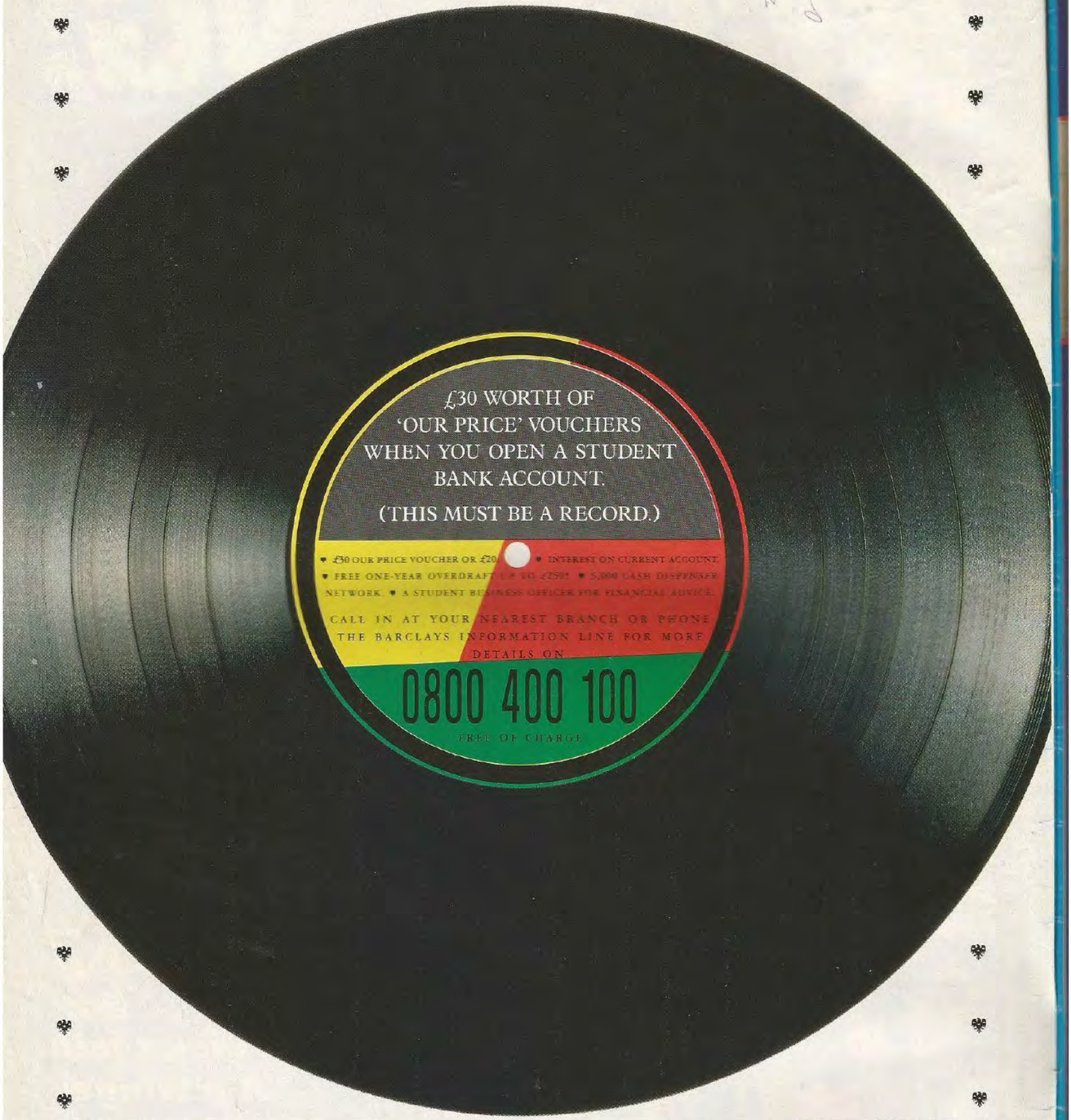

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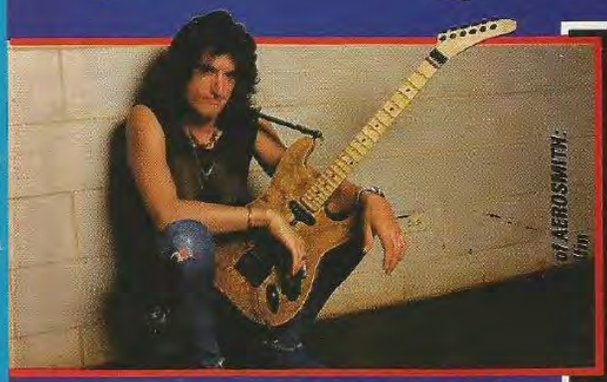
KONTENTZ



AEROSMITH COMPETITION
The big one! Win signed guitars from both **Joe Perry** and **Brad Whitford**... and be prepared to accept said prizes from the **'Smith** axe guys themselves backstage at **Donington**! Like... HOO-BOY!
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HELLBASTARD
The very first interview from the ever-sensitive pen of the ever-sensitive **Mörat**, and a reet cracker it is too! We couldn't find **Judie Tzuke**, **Pretty Boy Floyd** were unavailable and **Little Angels** were at the opticians, so instead we sent Oor Man with the shaven head and 6,000,000 cc Kawasaki to talk to... **HELLBASTARD**!
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VIXEN
'Four **Barbie Dolls** playing Heavy Metal with a lot of help from a legion of well-respected musos... soft porn with loud guitars, right?' ...That's **Vixen** for ya. Or is it? With new LP **'Rev It Up'** on release, **Chris Watts** explodes a few myths about these High Priestesses Of The Visible Panty Line...
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SCORPIONS
Possibly the last-ever interview with **Herman 'The German' Rarebell**, German drummer with German band the **Scorpions**. Quoth Herman: "You know our singer **Klaus**, nein?" *(I thought his name was Klaus **Meine** – Ed.)* "Well he can't sing 11 songs in a row!" *(But can he sing 11 songs when standing higgledy-piggledy? – Ed.)* "Not only that, but although **Keith Olsen** is producing our new LP **'Skin Deep'** we'd rather it was **Bruce Fairbairn**!" More Herman-style comments (as recorded by **Elianne Halbersberg**) on...
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MONSTERS OF ROCK
Beginning an exclusive series of extracts from ace music journo **Jeff Clark-Meads'** forthcoming book about **Castle Donington**, the world's foremost outdoor Heavy Metal festival. We kick off with a look back at the year of the genesis of the event, 1980, and a knockout bill headed by the ever-volatile **Ritchie Blackmore's Rainbow**...
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NOT TO MENTION
MAYHEM
Dogs D'Amour tour dates, **Shotgun Messiah** guff, plus why the citizens of the city of Vancouver in Canada don't appreciate a little gift given to 'em by none other than **Mr David Lee Roth**!
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REKORDZ
Newies this week from that chap **Jon Bon Jovi**, those girls **Vixen**, those shark-dressed men **Great White** and d'dose d'dudes **D'Molls**...
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JON BON JOVI
Continuing **Mick Wall**'s exclusive chinwag with **'Blaze Of Glory'** big-boy **Jon Bon Jovi**. This week: hear how ever-lovin' Jon-baby helped a little girl cross the road, read why he'd enjoy punching **Sebastian Bach** in the face and learn how **Prince** (Prince?!) behaves when drunk...
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JON BON JOVI: pic Ross Halfin

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MAYHEM

STEVE VAI of WHITESNAKE: pic Neil Zlozower

Bad Vai-bes

Steve rattles 'Snake camp

■ UNWORLDLY AXEMAN *Steve Vai* has fuelled rumours he is leaving *Whitesnake* by admitting he will discuss his future with band leader *David Coverdale* following their upcoming European dates.

Speaking to Mayhem from his home at *Lake Tahoe, California*, Vai admitted he disagreed with some facets of Whitesnake's direction but stressed he had not yet made the decision to leave.

"I think David is planning to disband Whitesnake for a while to concentrate on other projects," said Vai. "But we'll talk – and if he's happy with me and I'm happy, then I'd love to be involved when he gets the band back together.

"I really enjoy being in a band like Whitesnake."

Vai, whose solo album *'Passion And Warfare'* is selling strongly worldwide, will be appearing with Whitesnake at *Castle Donington*, and at other dates in Europe afterwards, but the success of 'Passion And Warfare', coupled with the Snakes' recent slip in fortunes, has given rise to the split rumours.

"I don't know what David's plans for the band are. After our current commitments are over, I'll speak to David about things, about the direction and concept he wants the band to take.

"I don't really know what's happening and I've got plenty of projects to keep me busy."

Asked if he was unhappy about anything Whitesnake was doing, Vai answered: "Yeah, but that happens in any band. Whitesnake is a good band. Coverdale makes all the decisions, pulls all the strings."

Vai also denied a story he had contacted former boss *David Lee Roth* with a view to working with him again.

"That's purely rumour," he said. "No, I never did. Believe me, I wouldn't call him. I enjoyed working with Dave, but I wouldn't call him.

"I mean, we had a lot of fun, and I wouldn't rule out working with him again in the future, but I won't be going back to his band."

Vai said he was keen to tour clubs, or possibly theatres, as a solo act in support of 'Passion And Warfare' should sales warrant it.

"I've already got tapes of the album without the lead guitar," he said.

"I would go out and change a few things, add some things, subtract others, stretch some things out. We'll wait and see.

"If I do do that, I would want to go to as many places as possible."

Vai is currently working on five books, four of which are technical manuals.

The fifth is a novel-length companion to 'Passion And Warfare', which details an out-of-body experience Vai had as a youth.

Meanwhile, the first single from the new album – *'The Audience Is Watching'* – has become a runaway smash on US MTV, constantly rating in the top ten most requested videos.

STEVE MASCORD

GN'R: this time it's 'Civil War'

■ THE FIRST all-new **Guns N' Roses** track since the release of the **'GN'R Lies'** mini LP is featured on **'Nobody's Child – Romanian Angel Appeal'**, released through Warner Bros.

The GN'R track is **'Civil War'**, taken from the current sessions for their forthcoming second album.

'Nobody's Child' is a new charity album put together by former **Beatle George Harrison** and his wife **Olivia**, with all proceeds going to help Romania's orphaned children, whose plight became apparent after the recent overthrow of the Communist regime.

Among the other artists contributing new and previously unheard material are **Billy Idol** with **'Love Child'**, plus **Eric Clapton**, **Mike And The Mechanics**, **Travelling Wilburys** and **Elton John**.

This sudden resurgence of GN'R follows Epic's recent release of a studio version of sometime GN'R live favourite **'Knockin' On Heaven's Door'** on **'Days Of Thunder'** – the soundtrack to the new **Tom Cruise** movie.

■ **GREAT WHITE** release a CD-only live album, **'Live In London'**, through Capitol on August 6.

It was recorded at **Wembley Arena** on December 11 last year when the band supported **Alice Cooper**. Produced by Great White's **Michael Lardie** and band manager **Alan Niven**, it features the following tracks: **'Move It'**, **'Heart The Hunter'**, **'On Your Knees'**, **'House Of Broken Love'**, **'Face The Day'**, **'All Over Now'**, **'Once Bitten Twice Shy'**.

Barnes all fired up

■ AUSSIE HARD rock star **Jimmy Barnes** has completed work on a new studio album, **'Two Fires'**, due through Atlantic in September.

Produced by **John Cougar Mellencamp/Stray Cats** man **Don Gehman**, it features the following tracks: **'Lay Down Your Guns'**, **'Last All Night'** (a likely first single), **'Little Darling'**, **'Love Is Enough'**, **'Hard Line'**, **'One Of A Kind'**, **'Sister Mercy'**, **'When Your Love Is Gone'**, **'Caught Between Two Fires'**, **'Fade To Black'**, **'Hold On'**.

Backing Barnes on the album are guitarists **Jeff Neil** and **Todd Sharp**, Keyboardist **Kevin Savigar**, bassist **Jimmy Haslip** and drummer **Tony Brock**.

Stray Cats guitarist **Brian Setzer** also guests on a couple of tracks.

Barnes' touring plans are unconfirmed at present, although he's confirmed to Mayhem that he's anxious to play in the UK.

STEVE MASCORD

New Slaves from old masters

■ **DEEP PURPLE** have completed work on a new studio album, titled **'Slaves And Masters'**, due through BMG/RCA on October 1 and are due to begin a World tour in Europe, early January '91.

Produced by bassist **Roger Glover**, the 11 track album will be the first to feature vocalist **Joe Lynn Turner**, who recently replaced **Ian Gillan**.

Commenting on the album, Glover said: "It sounds really good. I don't really care what people think about it. We've done this album for us first. If anybody else likes it, that's great.

"This is the closest we've come to sounding like Deep Purple in many years. While we were at it, **Ritchie (Blackmore)** actually said it reminded him of the feelings he had during **'Machine Head'**.

Commenting on new vocalist Joe Lynn Turner, Glover said: "I was dead against using Joe at first. He was in **Rainbow** and was a bit of a prima donna in that band, so I thought it wouldn't work out: until we tried him, that is. It was clear from the first moment that he was the right man for the job."

Glover was quick to dispel a spate of rumours about the band: "We never thought about changing the name," he says. "To what? Rainbow? Never! There are still more members from Deep Purple in this band than there are members from Rainbow.

"I have forseen the headlines, 'Deep Rainbow' and all that, but we don't care. And all the rumours that we've already split up, that Joe is too fat to do photos and so on is just a load of bollocks..."

Dan-dates 1990...

■ **DAN REED Network** will undertake a UK headline tour when they return to these shores to support the **Rolling Stones** at their rescheduled **Wembley Stadium** shows August 24 and 25.

The Network play **London Town And Country Club** August 22, **Nottingham Rock City** 27, **Glasgow Barrowlands** 28, **Liverpool Royal Court** 29, **Birmingham Hummingbird** 30.

Straight up! Dogs on the road...

TYLA of DOGS D'AMOUR: pic Dave Willis

■ ***DOGS D'AMOUR*** **have announced details of an extensive UK tour in support of their latest album, *'Straight'*, due through China in mid-September.**

They play the following shows:

Derby Assembly Rooms **October 4, *Cardiff University Main Hall* 5, *Cambridge Corn Exchange* 6, *Norwich UEA* 7, *Birmingham Hummingbird* 8, *Newcastle Mayfair* 10, *Bridlington Leisure World* 11, *Glasgow Barrowlands* 12, *Aberdeen Ritzy* 14, *Edinburgh Network* 15, *Leeds University* 17, *Manchester International II* 18, *Sheffield Polytechnic* 19, *Leicester University* 20, *Hammersmith Odeon* 21.**

'Straight' has been produced by *Ric Browde*, and will feature the following tracks: *'Back On The Juice'*, *'Victims Of Success'*, *'Kiss My Heart Goodbye'*, *'Cardboard Town'*, *'No Gypsy Blood'*, *'Empty Word'*, *'King Of Thieves'*, *'Lady Nicotine'*, *'Flying Solo'*, *'Heroin'*, plus a spoken recitation of vocalist *Tyla*'s poem *'Heading For The Target Of Insanity'*.

Scorpions in the flesh

■ TOP GERMAN rockers the **Scorpions** are currently completing work on a new studio album, titled **'Skin Deep'**, and due through Phonogram in October. The album has been produced by the band and **Keith Olsen**.

It was recorded in Los Angeles at Olsen's Goodnight LA studios, and mixed in Holland. It will feature the following tracks:

'Tease Me Please Me', **'Don't Believe Her'**, **'Wind Of Change'**, **'To Be With You In Heaven'**, **'Kicks After Six'**, **'Send Me An Angel'**, **'Crazy World'**, **'Money And Fame'**, **'Lust Or Love'**, **'Hit Between The Eyes'** and **'Restless Nights'**.

Some of tracks have been co-written by the band and **Jim Vallance, Bryan Adams'** writing partner.

The album is the Scorpion's 14th, but the first that the band have recorded outside of Germany and without longtime producer **Dieter Dirks**.

(See feature page 18 this very issue).

■ MEGAFORCE RECORDS supremo **Jon 'Z' Zazula** has issued a further statement over the removal of a track from **Vio-lence's 'Oppressing The Masses'** album (Mayhem ish 299) after Atlantic – the major label with whom Megaforce have a marketing and distribution agreement – objected to the somewhat explicit lyrics to the track **'Torture Tactics'**.

The statement says: "We first heard about Atlantic's concern of the song 'Torture Tactics' while Jon was in the midst of of a nine country in four days promotion tour. He had precisely three minutes between meetings to discuss this matter with Atlantic. Megaforce's concern was to get the album out while the marketing was in full momentum. The only solution that came to mind in that three second period (sic) was to delete the song from the album and not affect the band's career and touring plans etc.

"Please remember that Megaforce is known for its rebellious and visionary spirit...we are the label that gave you **SOD** and **MOD** and God knows how many wonderful pieces of product that have been freely released in the true spirit and support of the First Amendment (the part of the US constitution that guarantees free speech)."

Megaforce are looking at the possibility of releasing 'Torture Tactics' as a single or in EP format with some additional live tracks, at a later date.

■ WELSH TURBO rockers **Cougar** play a one-off gig at the **London Marquee** August 5.

■ WASHINGTON HARDCORE band **Senator Flux** have signed to the Roadrunner/Emergo label.

They release their debut EP, **'Bake The Candle In The Hall Of Her Brain'**, on August 20.

■ SAN FRANCISCO Speed quartet **Sadus** have signed to the Roadrunner label. They'll release their debut album, **'Swallowed In Black'**, in mid-September.

■ GERMAN ROCKERS **Riff** play **Bedford Angel** August 2, **Birmingham Edwards** 6, **London Marquee** 7 (with the **Dirty Strangers**).

■ **REKTUM** RELEASE their long-delayed **'Sakredanus'** album through PSI on August 28.

The label will also release a 12" single by **Trash County Dominators** in September, plus a **'Hellfire Compilation'**, also scheduled for September.

■ THE **ALMIGHTY** warm up for their **Mildenhall** appearance with a show at **Banbury FC** August 3.

■ **EXCALIBUR** HAVE lined up some warm-up dates prior to their appearance at the **Mildenhall Festival** August 4. They play: **London Royal Standard** July 27, **Liverpool Vivaldi's** 29, **Harrogate Legends** 31, **Wombwell Main** August 1 and **Nuneaton Arts Centre** 3.

■ **BOLT THROWER** play **Wrexham Memorial Club** August 31. Support comes from **Benediction** and **Cancer**.

■ DATES FOR **Magnum's** in-stores on July 27 at **Leamington Music Junction** (1pm) and **Solihull Music Junction** (4pm) have now been shifted to August 3.

Still (Shot)gunning for ya!

■ ***SHOTGUN MESSIAH*** **finally have their debut, self-titled LP released in the UK, through Music For Nations.**

The album is the same recording as is currently available on import through the American Relativity label, which is remixed from the original Swedish version of around two years ago (then titled *'Welcome To Bop City'*).

Yet the UK release came as a major surprise to the LA-based band. Bassist *Tim Tim*, calling collect from a Hollywood Boulevard call box in the middle of the US night, explains: "We only found out when we saw an ad for it in your magazine!

"We couldn't believe it, so I called Relativity and they said, 'Oh, didn't we tell you?'. I think we'd have remembered it – we've not done *that* many drugs! That's record company bullshit for you – but we'll buy guns, we know where they live!

"I just wish we weren't so broke, then we could go over to Britain and play. That's why I'm in a call box – they've cut our phone off!"

Shotgun Messiah are at the moment without a vocalist, following the departure of *Zinny San.* According to Tim, they 'have a name in mind', but that's strictly under wraps at the moment – yet he promises that *K!* readers will be the first to know.

"That's another thing that's crazy," he continues. "They should have put the LP out there while it was hot – Zinny's not in the band now, it's all out of date. But better late than never, it's still a good album and should be available."

The boy's right – so please buy it and then we won't have to pay his phone bill next time! ***ALISON JOY***

Land Of The Rising Bon?

■ TROUBLED SUPERGROUP **Bon Jovi** may yet resolve their well publicised differences with an open-air New Year's Eve show in Japan, followed by a 15-date tour of the Far East and China. Perhaps mirroring **Jon Bon Jovi**'s own optimism *(see feature page 42)*, current reports suggest that all five members of the band have agreed to play the shows.

The New Year's Eve extravaganza will also feature **Skid Row** and **Cinderella**, with **Winger** also set to join the bill, but unconfirmed as yet.

While there have been no new developments on the proposed **Merthyr Tydfil** show (Mayhem 299), Bon Jovi have now been offered $1,000,000 to headline a festival in **Oslo, Sweden** – but no decision on whether to accept the invitation has been taken as yet.

■ **LOVE/HATE** HAVE lined up two more in-store appearances at **London Tower Records** August 2, 1.30pm; and **Manchester Rhythm Trance** 10, 2pm.

■ **KING'S X** HAVE retitled their forthcoming third album, **'Faith, Hope, Love By King's X'**, abandoning the earlier working title of **'Lost In The Atlantic'**.

The band are still working on the opus, with producer **Sam Taylor**. Among the tracks set for inclusion are **'It's Love'** (featuring drummer **Jerry Gaskill** on lead vocals), **'Everywhere I Go'**, **'Mr Wilson'**, and **'Faith Hope And Love'**.

■ THE **GRIP** support **Nils Lofgren** at **London Town And Country Club** August 9.

The gig follows the cancellation of the band's planned **Alexandra Palace** gig, set for the same day, when they were billed alongside Lofgren, **Big Country** and **Energy Orchard**.

The band begin work on a new single soon, for release in October

New Anthrax LP? If you persist...

■ NEW YORK Thrash kings **Anthrax** release their fifth studio album, **'Persistence Of Time'**. through Island on August 20.

Recorded in Los Angeles, it features the following tracks:

Side One; **'Time'**, **'Blood'**, **'Keep It In The Family'**, **'In My World'**, **'Gridlock'**.

Side Two; **'Intro To Reality'**, **'Belly Of The Beast'**, **'Got The Time'**, **'H8red'**, **'One Man Stand'**, **'Discharge'**.

A single, 'In My World', precedes the album on August 13.

The band are currently in pre-production for a world tour. No dates are available as yet.

Eye scraper!

■ **'DIAMOND'** *DAVID Lee Roth* is embroiled in controversy in Vancouver after **'presenting'** the city with a giant mural of a **semi-naked woman (pictured right)!**

Roth, holed up in Vancouver's *Little Mountain* studios working on a new album, commisioned a local artist to airbrush the 20 feet high picture, featuring a scantily clad beauty with the Diamond's name emblazoned across her chest, on the studio's outside wall.

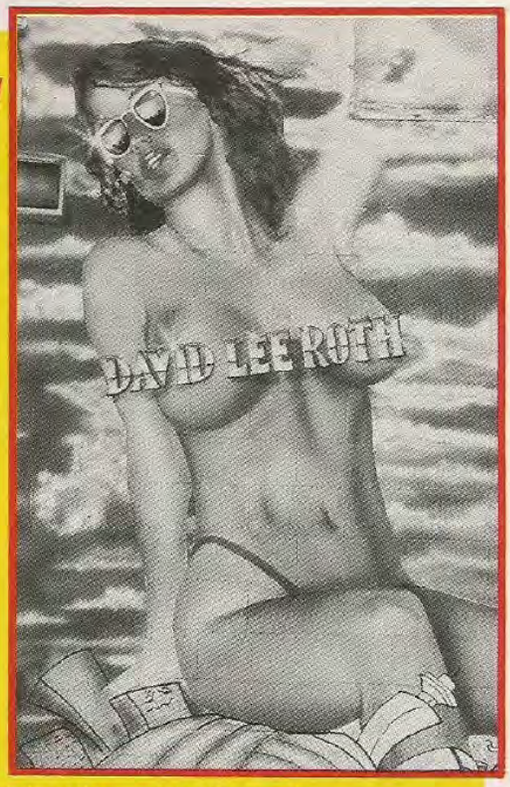
City officials heard about the mural and sent an inspector to the studio to issue a formal complaint, forcing the studio to apply for a wall mural permit!

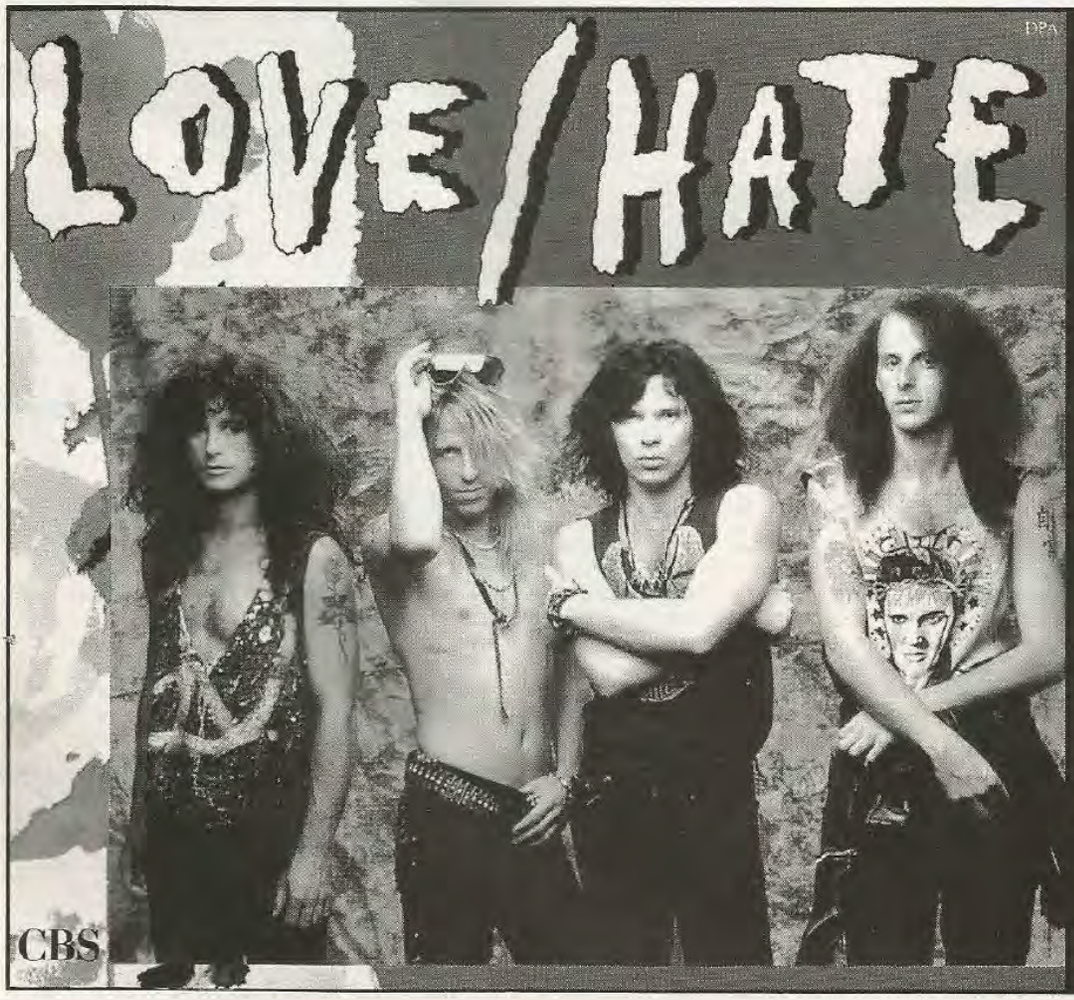
If the application is rejected, the wall will be whitewashed.

***CFOX*, a local rock radio station has begun a petition to keep the mural.**

Roth claims that if the mural stays, "future archaelogists will one day know that Vancouver was a swinging city in the '90's".

Meantime, Roth's album, as yet untitled, is set for release on New Year's Eve! His touring plans are uncertain as yet.





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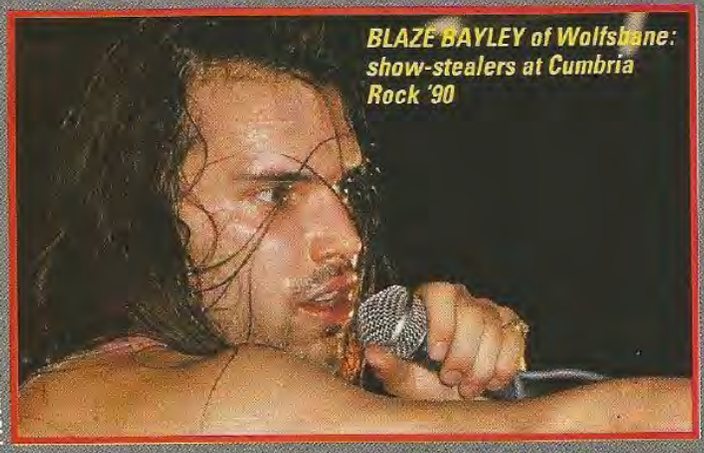
August: Thursday **2nd** London, The Marquee.
Saturday **4th** Edinburgh, Venue.
Sunday **5th** Glasgow, King Tut's Wah Wah Hut.
Monday **6th** Newcastle, Riverside.
Wednesday **8th** Nottingham, Rock City.
Thursday **9th** Buckley, Tivoli.
Friday **10th** Manchester, International
Saturday **11th** Walsall, Junction 10.

Album, CD, cassette, 'Blackout In The Red Room'

KOMMUNIKATION



BLAZE BAYLEY of Wolfsbane: show-stealers at Cumbria Rock '90

Pic Katia Natola

CUMBRIA AGAIN (1)

I JUST THOUGHT I would write in and say how much I enjoyed the recent Cumbria Rock Festival held in Workington.

For a change, the weather was good and it didn't rain and every band had good sound quality.

Romeo's Daughter and the Almighty were two bands I didn't know much about but they converted me to their cause by playing excellent sets.

Wolfsbane were my favourite band of the day. Brilliant as usual.

I hadn't seen Saxon since 1984 but they showed me what I've been missing by playing a blinder.

The Dogs D'Amour went down a treat too, which pleasantly surprised me.

Magnum were excellent again, as usual. They couldn't be faulted. It was good to see an all-British line up too.

Cumbria Rock '90 will be a hard act for Donington to follow. The overall attendance may have been disappointing (was everyone queuing for Iron Maiden tickets?) but everyone seemed to enjoy it all and the bands seemed to get a good response. Roll on Cumbria '91. **Gregor, Scotland.**

CUMBRIA AGAIN (2)

WHILST HOLIDAYING in the lovely Lake district and browsing through my copy of *Kerrang!* I noticed that the Cumbria Rock '90 gig was on, so me and Jane (my spud) fired off to Workington and this really nice overweight bloke let us into the gig for free! (Good, eh?) We realised why once inside the stadium – Magnum were playing to a crowd of three! (Me, Jane and a fluffy chicken.)

Magnum were smashers! They did really well! But that Bob Catley's an ugly bastard isn't he?

As Jane always says, "There's nothin' worse than a man with a face like a slapped cow". **Corinne Barnes, Bury, Lancs.**

YET ANOTHER SMASHING LETTER ABOUT THAT SMASHING BAND MAGNUM ACCOMPANIED BY A SMASHING PICTURE OF SOME SMASHING PAINTINGS

THIS COULD go on forever, couldn't it? I am again very grateful to you for printing yet another of my letters (ish 299).

The lads in Magnum told me they'd seen my letters in *Kerrang!* when I met all five of them at a Manchester record store en route to Cumbria Rock '90 and I now know that all five are all smashing and really genuine chaps.

Talking of Cumbria, I see you were first again with a great write up and some lovely pictures, especially the one that captured Magnum's Bob Catley, sparkling on a perfect summer's evening.

It turned out to be a fantastic show and worth every inch of the 300 or so miles I travelled to be there.

Not only were Magnum absolutely superb, doing everything to perfection as they always do, winning the swaying and dancing crowd over with six of their new numbers, but all of the bands put in a tremendous show.

All in all Cumbria Rock '90 was a memorable and proud day for British rock.

As I'm writing again, I thought you'd like to see how Magnum's music has inspired me. Above is a photo of my oil paintings of the Magnum members, waiting to go to their office.

Many thanks once again. *Shelagh Blumire, Beds.*

CUMBRIA AGAIN (3)

WELL, SURPRISE, surprise! Every act at Cumbria Rock '90 gets a good review except Saxon, so *Kerrang!* do yet another hatchet job on them.

Of course if Saxon were American and sang about Cadillacs they would be OK. Saxon are a great band live, you're guaranteed a good night at a Saxon gig.

As for saying they write *'sit on my face lyrics'*, that's just crap. OK, they're not King's X or Queensrÿche, but so what?

You accuse Saxon of being a 'party' band and perhaps you're right, but that shouldn't be a criticism. People do like to forget all the shit going on in their lives for a couple of hours you know.

So come on, get off Saxon's back. As Biff Byford said at the International 2 in Manchester recently, "Nobody here from *Kerrang!* is there? Good, 'cause if there was I'd punch his fookin' nose in!" **David Stokoe, Blankley, Manchester.**

PRIEST PUMMELLED

SHOULD ANY of you have been watching the TV news recently, you may well have caught the various items about Judas Priest in court in America, defending a case brought against them by the parents of two young men who allegedly made a suicide pact after listening to the aforementioned band's album 'Stained Class'.

Do you ever get a feeling of déjà vu? This is getting to be a very hackneyed story. The only thing that changes is the name of the band in question. Ozzy Osbourne, Metallica and AC/DC have all been through this before, in one way or another. Ozzy's song 'Suicide Solution' is probably the most famous case and AC/DC's 'Night Prowler' has apparently incited people to commit murder. This does not even take into account the numerous horror stories of Heavy Metal bands luring young, innocent people into a world of Satanism, drugs, mindless violence etc.

Is it not just remotely possible that the problem lies with the person or persons concerned, not with the music itself? How are we to know that if the two young gentlemen in question in the Judas Priest case had been listening to a Bobby Brown LP instead of 'Stained Class', they wouldn't have wasted themselves anyway?

The parents who brought the case to court have admitted that their sons had major drink and drug related problems. Indeed one set of parents said that, during their son's childhood, part of their idea of raising their offspring was to whip him 'more than was necessary' (exact words used in the trial). Unfortunately, they did not seem to think that this treatment may have had some casual effect on the poor lad!

One final piece of evidence in Judas Priest's favour. I have been listening to 'Stained Class' for many years (as, I'm sure, have many of you) and I have yet to find this so-called 'secret message' contained on the album. Perhaps it is only there if you're looking for it?

Good luck Rob and company. Here's hoping that one day the rest of the world will realise that Heavy Metal music is not evil, it's just good music... **Simon Long.**

FEELING SHIRTY

IF I EVER see another hooded sweatshirt being worn by a trendy in my life, I am liable to sneak up behind him, vomit in his hood, carrots and all, add a couple of used condoms for good measure and pull it up over his head.

Oh shit, I forgot... the shame of it, trendies don't actually wear their sweatshirts with the hoods up, do they? That wouldn't be cool or trendy, now would it? No, the hoods just hang there, limp and unused, a reflection of a certain part of the wearer's anatomy... **Andy (a female and a sexy one at that), Ulster.**

PART OF THE UNION

WHY THE fk was the Union Jack flag upside down in the Rock-Aid Armenia photo (View From The Bar, ish 298)?**
Dishmayed of Gibraltar.
PS. Like the postcard (above)?
YES. PLEASE send more. – Ed.

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

AWESOME AEROSMITH/GIBSON KOMPETITION

WIN! GUITARS, DONINGTON PASSES AND PARTY INVITES!

BRAD WHITFORD (left) and Joe Perry of Aerosmith with suitably splendid Gibson/ Epiphone Les Paul prize guitars

Pic Gene Kirkland

LIKE... BOY-O-BOY, boyz (and girlz)! Have we got a kompetition for you! *(Have we? – Ed.)* Yeah... we have!

Listen up 'n' listen good, cos here's the scam:

We got two simply sensational Gibson/ Epiphone Les Paul guitars, signed by Aerosmith's Joe Perry and Brad Whitford, to give away in this easy-to-enter contest... but that's not all!

These axes will be presented to the lucky winners backstage at the Castle Donington Monsters Of Rock festival on August 18. Said winners will get to meet Joe 'n' Brad as they scrawl their monickers on the guitars... *plus* they'll get special invites to the all-exclusive *Kerrang!* backstage party!

Got all that? Ya haven't?! Then let's reiterate in big bold capital letters:

- **WIN! TWO GIBSON/EPIPHONE LES PAUL GUITARS!**
- **WIN! TWO BACKSTAGE PASSES TO DONINGTON!**
- **WIN! TWO INVITES TO THE *KERRANG!* BACKSTAGE PARTY!**
- **MEET! JOE 'N' BRAD OF AEROSMITH!**
- **WITNESS! JOE 'N' BRAD'S PERSONAL SIGNING OF THE TWO PRIZE GUITARS!**

...Clear enuff for ya now? OK. To enter this kompetition, just answer the following four questions correctly:

1. Was Aerosmith's first big Stateside hit single (a) 'Dream On', (b) 'I Had Too Much To Dream Last Night', (c) 'Daydream Believer' or (d) 'Leap Up And Down And Wave Your Knickers In The Air'?

2. When Steven Tyler sings of 'going down' in the song 'Love In An Elevator', does he mean (a) "I'm beginning the descent to the ground floor in an elevator", (b) "I strongly suspect that Wimbledon will be relegated to Division Two next season" or (c) something too disgusting to even contemplate mentioning in a nice family HM mag?

3. Aerosmith frontman Steven Tyler has often been compared to a leading rockin' 'n' rollin' frontman. Is it (a) Biff Byford of Saxon, (b) Mick Jagger of the Rolling Stones, (c) John Lawton (ex-Uriah Heep) or (d) the bloke in Jagged Edge?

4. In 1978 Aerosmith released a live album. Was it called (a) 'Live Bootleg', (b) 'Classics Live Volume One', (c) 'Classics Live Volume Two' or (d) 'The Scorpions Live In Dusseldorf (Human Pyramid Tour)'?

ANSWERS ON a postcard or sealed envelope to Aerosmith/ Gibson Kompetition, *Kerrang!*, Punch Publications, London SE99 7YJ. Kompetition closing date Friday August 10. Please write your telephone number on your entry, so we can contact you ASAP if you're a winner!

SINGLEZ

JON BON JOVI: 'Blaze Of Glory' (Phonogram)

Now that Jon has finally lost his mind and his band, I suggest retirement (the early kind)... maybe a cameo in 'Back To The Future III' or the back end of a pantomime horse. Anywhere that offers him the chance to twirl his 10 gallon bobble hat and fire blank cartridges wildly into the air. Anything, in fact, that keeps him away from writing this mindless MOR drivel. Jeff Beck's solo is a delight, though what it's doing on here God only knows...

ENUFF Z'NUFF: 'Fly High Michelle' (Atco)

The ballad that finally gave them some serious recognition in the US. The timing is debatable, as they're writing for the next album and heading upstate New York very soon to begin piecing it together. So, no support, maybe a couple of adverts. But the song is, as always, very, very special. Pulsing with melody, it's sublime, though direct. Bloody excellent and the video comes at you in 3-D. Buy enough copies and you may get to see it.

BILLY IDOL: 'LA Woman' (Chrysalis)

Watch out for the car! (Old joke I know, but Billy doesn't seem overly keen to show the world that he is, as it were, walking back to happiness.) Anyway, this is the stripped-down version for the radio world. The difference is debatable, the Jim Morrison vocal execution very accomplished. He snarls, he pouts and puts a glimmer to a great song. I'm touched.

GOAT: 'Don't Cry' (Beggars Banquet)

Gutsy, disjointed and eminently hummable in a hard pop kind of way. This, however, does not placate me with regard to that stupid fuggin' name. Bunch of kids. Ho-ho!

LOVE/HATE: 'She's An Angel' (CBS)

Here comes the next one. Big Thing, that is. Barely have the likes of Electric Boys and Enuff Z'Nuff forsaken the Marquee Club, been hailed as God's ass on earth, touched base, ahem, with the young ladies of the parish... and already you people want new flesh. Actually, this constant fervour probably has more to do with our incessant rantings. We find something new, become crazed... then, we find something else. Typical, I love you, like, right now. So, should we all be getting hard for this? Most certainly, what are we, barbarians? I hope so. Love/Hate are capable of writing a great song loaded heavily with an exuberant case of the Na-na-na-nas. This is no bad thing. As Neil Jeffries was heard to whisper excitedly, "They're f**king great". I have no reason to believe he lied.

FASTWAY: 'I've Had Enough' (Legacy)

But will they ever play anywhere? Go on, tell me what the point of pushing out albums and singles is if you'll do next to nothing by way of promotion? Maybe it doesn't matter any more. Fastway were justifiable cover stars once, I think. They possessed a zeal that they could have bottled and sold to any 15 year old who really wanted to live a little. This here's the pay-off; this is direct clubland dross. Which is a disappointment, and when you consider just what it was that they once had. God, doesn't bear thinking about.

NASTY IDOLS: 'Alive N' Kickin'' (HSM)

Swedish rock and roll that actually promises more than it can possibly deliver. They look on the extreme right side of very good. The intro's punchy and direct, but the hook is as banal as its title implies. Hell, you pulled a few points there. And what do points make...?

SALAD FROM ATLANTIS: 'I Don't Care Means...' (Hidden Wheel)

Welcome to Garage Land, where the sun doesn't shine and no-one's ever too bothered to really ask if we'd mind opening one window. SFA have the best name since Jane's Addiction caused a minor riot in the colonies. They also belong here. Like, way down deep. They trash both sides commendably, upsetting anything that looks remotely over 25. Yeah, they make a damn fine commotion. They've even invested in cool artwork for the sleeve. We like.

AWOL: 'If Only' (MCM)

Wha' happened?! That last single wasn't mixed in a northern club with a velvet bar and obligatory Friday night punch-ups. So why this? Trapped somewhere between the very bad Patti Smith cover and the Benatar single that touched Top 40 for about a week. I ask for soul and emotion, (cough) and you give me cabaret?! (And it jumps.)

COREY GLOVER of Living Colour: sounding remarkably like Living Colour

LIVING COLOUR: 'Type' (Epic)

New York's finest return with the venom of betrayal still firmly attached to their lips. *'We are the children of concrete and steel/This is the place where the truth is concealed/This is the time when the lie is revealed/Everything is possible but nothing is real.'* Sound torturous, complicated and very stiff indeed? Don't titter. They've forged a hook out of that thought-provoking mouthful that is easy, accomplished and around three fields ahead of any competition you thought they may have had. The sound is the sound of Living Colour, maybe mid-pace. Vernon Reid instructed me not to pigeon-hole them. As if...

Reviewed by Phil Wilding

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WHO'S THAT POOR 'BASTARD

Quaintly-named Geordie quartet HELLBASTARD are "the poorest band on this fkin' earth" according to singer/guitarist SCRUFF. But to their former mates from the band's old Hardcore days, this ripping, moshing Death Thrash band are "pop stars". Why? Cos they "sold out" by getting a deal with a multinational supermega enormo-label called, er... Earache. MORAT takes their minds off things by getting them thrown out of a pub**

HELLBASTARD: can anybody spare us a dog-end?

Pic Paul Harries

THERE IS a call from a rather nervous sounding receptionist here at *K!* Towers to say that Hellbastard have arrived and are making the lobby look untidy.

The security chaps are eyeing them with all the suspicion of a stockbroker having his wages counted by a King's Cross wino who's down to his last mouthful. And let's face it, it's just too hot to argue so we retreat to the pub across the road.

The barman refuses to serve us.

Back out on the street we finally decide to rest our weary feet in the sunshine down by the Thames and it's here that I enquire about their very recent line-up change. Only yesterday, new guy Nicholas Parsons – who not surprisingly wants to be known as 'Nick' – replaced the band's old guitarist Ali Lee. So, did he fall or was he pushed?

"We didn't really get on," says bassist Drew (Wright) in his broad Geordie accent. "He was... I divvent kna! I don't really want to say it."

Singer/guitarist Malcolm Lewty (who prefers to be known as Scruff) is more forthcoming.

"There was a social scale when he was with us and his attitudes tended to get in the way a little bit. I mean we're all from a punk background and his background was totally Metal. But that wasn't the be all and end all of it.

"It was a lot to do with musicianship, his playing as well as his attitudes. He wasn't giving 100 per cent.

"He was involved with other bands as well," puts in Drew. "He thought a lot more of them than he did of us."

Scruff seems to be the band's spokesman with the others present only out of curiosity, and maybe to vet what he says, so obviously the questions get directed at him. What difference will a new guitarist make to the sound of Hellbastard?

"The songs which are on the last LP 'Natural Order' will be played properly for maybe the first time," he explains, "cos our other guitarist, who's just left – well, been kicked out – couldn't play them properly. He didn't have enough aggression in his right wrist to slam down what we wanted.

"You want it to be 100 per cent aggression but you can't when you've got someone limp-wristed, y'kna? Now we've got Nick, things are going to change on the musical side."

HELLBASTARD SEEMED to be changing direction anyway: heading away from their punk roots to a more Metal sound?

"I suppose we are," concedes Scruff. "We all want to progress."

"You can't stay for years playing the same riffs," adds Drew.

"We didn't wanna be labelled as punk really," continues Scruff. "That might be our roots, y'kna – and I don't think any of us will forget that – but as a band we want to move on, I mean, if you're different, if you try to be original and you're involved in punk from years ago, punks that are still around slag you off.

"That's exactly what's happened to us, we get slagged off by all our old Hardcore chums, y'kna, a lot of people think because Hellbastard have signed to Earache, we've copped out, gone commercial!"

Surely not, chaps? I mean, it's not like signing to EMI is it?

"Aye, a lot of people slag Earache off. They say it's a big label and Dig..." (Digby Pearson who started Earache) "has got a fax machine so he's a f**kin' yuppie bastard."

But isn't that just other folks being narrow minded? It can't be that much of a problem.

"It bothers me," frowns Scruff. "All these Hardcore people who used to know us from years ago, now they just dismiss us as being Metal wankers. 'Pop stars' they call us! Pop stars!"

He spits in disgust.

"Me and Brian (Newton, drummer) each had to flog about 20 records out of our collection to come down here. I don't think pop stars would do that, do you?"

I MUST admit that I've never had a pop star picking my dog ends out of the ashtray to smoke them, which is what this bunch have been doing.

"We must be the poorest band on this f**kin' earth and I'm not bullshitting," announces Scruff, lighting my last cigarette. "Sometimes I can't even afford to phone Earache, I have to reverse the charges."

Even so, I hardly think a few blinker-brained crusties is much to worry about is it?

"But it bothers us when we go out for a drink on our own and get attacked. He's been glassed," fumes Scruff.

"Aye," says Drew, "in the back of the head cos I went to a punk gig. I went to see Broken Bones..."

Strange, when you consider that Broken Bones are aiming for a far more Metal sound nowadays.

But it obviously hasn't cramped the 'Bastards style any, and with a different line-up the Geordie lads are looking remarkably optimistic.

"Basically," grins Scruff, "Nick's what we wanted since we *knew* what we wanted, which was about three years ago. At last it's come together. Things are much tighter.

"Like, we did two releases in '88 and they were bollocks compared to this last release. Even if there was no lead guitar on it, it wouldn't make that much difference cos it's good, well constructed, ripping, moshing, Death Thrash."

For about the first time the rest of the band crack a smile, before they slide off to look uncomfortable posing for the photo session. Pop stars indeed.

REVLON IT UP

Call 'em High Priestesses Of The Visible Panty Line... call 'em Mild Women Of Wonga... call 'em over for some 'good, clean fun' *(Just that?! – Ed)* but don't call 'em a fabrication. CHRIS WATTS meets JANET GARDNER and SHARE PEDERSEN and scrapes beneath the make-up, behind new LP 'Rev It Up' and beyond one of the group's 'worst shows ever' at Milton Keynes last year to call VIXEN whatever he likes...

"I CAN'T think of a better way to vibe ourselves up for this new album than by playing a giant outdoor festival in the UK with Bon Jovi!"

– Vixen's Share Pedersen talking to *Kerrang!* during the run-up to the Milton Keynes festival in August 1989.

ALMOST ONE year later to the day, Share Pedersen and Janet Gardner are still shrieking with embarrassment.

"God, we sucked!" Share exclaims. "We really f**king sucked!"

Janet: "Basically – and I don't want this to sound like an excuse because we know how bad we were – we had major jetlag that day, and we all got car sick going to the gig.

"We'd just shifted gears. We'd come off the road and were settling back into the creative process again. Then we get this call and we have to get on a plane and get some momentum back into the live show.

"The whole show felt like an out-of-control freight-train. We were going nowhere and going nowhere fast. It was one of the worst shows we'd ever played. Ugh!..."

BY THE time Vixen got to play the Milton Keynes festival their debut album had sold in excess of one million copies worldwide. Not a bad achievement for any band, let alone four girls from Los Angeles who many had already written off as a figment of a record company's imagination.

To this day the girls remain realistic.

"Mainstream everywhere was ready for the idea of an all-girl rock band that wasn't the Bangles or the Go-Gos," says Janet Gardner proudly.

"You don't expect to hear big drums and guitar solos from an all-girl band. So a lot of people were taken by it. And, sure, we may have sold a few copies out of curiosity."

'Edge Of A Broken Heart' was mainstream rock from heaven. In a sense it was manufactured by the likes of Richard Marx and Spencer Proffer – just two of many 'names' who contributed material and production ideas on the album – but ultimately it was the band themselves who had to tour to promote the finished, high-gloss studio product.

The various liaisons resulted in the predictable allegations that Vixen were a fabrication. That story seems to have stemmed from the pen of an influential lesbian columnist. Four Barbie dolls playing Heavy Metal with a lot of help from a legion of well-respected musos? The waspish, latex image that sold the band on tits and ass? The big power ballads like 'Cryin'' that took a bead on MTV and white rock radio? C'mon! This is soft porn with loud guitars, right?

Share and Janet clap their hands in exasperation.

"Roxy (Petrucci) has practised until her hands bled so she could hit her drums hard," the bassist comments.

"Janet has toured the world in different singing things. Jan (Kuehnemund – Vixen's guitarist and founder member) has been everywhere on the whole f**king map with various incarnations of the band.

"I've practised eight hours a day until I was suicidal and had tendonitis in my right hand so I could be the next Bass Player Of The Year!

"All of this and people still think we're fake! It's so inconceivable to hear these stories about Richard Marx creating us in a studio. Or Poison discovering us. Or about Jon Bon Jovi having a dream and, like... *Pow!* There's Vixen!"

Janet Gardner feeds herself a Marlboro and sighs. "Sure, it's made us madder than hell in the past. But it's happened before so we understand people's scepticism."

With the imminent release of their second album Vixen have proved the fabrication false. The Mild Women Of Wonga mean business.

VIXEN ARE in town and in good spirits to promote the August 6 release of 'Rev It Up'. Share and Janet look natural and fresh in jeans and the minimum of make-up. Janet – the smokier, warmer voice on the tape recorder – frowns and tries to condense the album into one sentence.

"It's hard to be objective. The biggest thing to me it that the whole thing sounds like a band. It's a very honest album, both musically and lyrically. That's down to a lot of things, I guess, but mainly because we wrote the whole album ourselves."

In marked contrast to 'Edge Of A Broken Heart', 'Rev It Up' can boast just one out of 11 tracks that is not a Vixen composition.

Share laughs: "We have a Diane Warren song called 'It Wouldn't Be Love' because, hey, we're an American rock band! Just in case people forget we had to have a Diane Warren song on there! The quintessential American songwriter.

"But, sure, this time we wrote 10 songs ourselves. We kind of demanded the time to be able to work on the material and everybody – record company, the management – they just left us to it. They'd call up once in a while and go, 'Hi, how ya doin'?' It was like, 'Yeah, we're

VIXEN: "In Europe, you don't buy packaged music as much as America does. Europe seems to be more interested in the substance..."

Pic Ray Palmer

fine! Just fine, you know?'.

"So no one butted in at all."

"That was quite shocking," admits Janet. "We were waiting for the curtain to drop and all the crap to start. People demanding songs for radio, songs for this and that. But our people just stayed out of the way."

ALSO IN contrast to their debut, Vixen decided to use just one producer as opposed to four. After a period of searching they eventually opted for Shark Island's producer, Randy Nicklaus.

"As far as producers went," says Janet, "we drew up a list of requirements they had to meet which we gave to our management. Like they had to respect us, had to have seen us live, didn't care that we were girls, had worked with bands and not just solo artists... it went on like that.

"Randy was perfect for us, I think. He's really very artistic but also knows stuff about the ego boundaries of a band. He knows how to say things gently as well as strongly. He was good for the band.

"This time around we had a lot more say in the album. We also had a lot more confidence. We were tighter as a band because we'd toured so heavily. In the end we were just so fired up about the material."

If 'Edge Of A Broken Heart' established the band as a polished, hi-tech AOR outfit of enormous proportions, then 'Rev It Up' has built on those foundations. The likes of 'Hard 16', 'Streets In Paradise' and 'Love Is A Killer' will certainly have boys swooning and girls fighting, and the High Priestesses Of The Visible Panty Line themselves know they have recorded the album on which their reputation and longevity rests.

"We're all so proud of it," admits Share. "I think if someone came up to me and said they didn't like it I'd have to say that's their right. But I'd think they're an idiot!"

SO WHO'S going to buy the thing? The usual ranks of dribbling schoolboys?

"We get a lot of girls that are into the band as well as 14-year-old guys," comments Share.

Janet: "This album deals with more than just girl-meets-boy, they break up, they get back together, they live happily ever after.

"Probably the most controversial song is 'Bad Reputation', I guess. It does kinda zero in on corruption in high places. How kids are influenced. It could be about the TV evangelists. Anything like that. It's pretty broad.

"A lot of stuff is about LA – where we all live – and what goes on. Like the gangs. The runaways and the whole Children Of The Night project..." (which, ironically, is the charity heavily endorsed by Richard Marx) "...It's not just love songs and sex songs."

What about a token anti-drug song?

Share: "No, not really. We have a song called 'Wrecking Ball' which has a line in it that my parents are going to be very upset about!"

KONTINUEZ OVER

"We do what we want to do, but we think about it first. If I'm going to have a drink I know what it does to me. I don't shoot up heroin. I believe that doing anything to excess is stupid"
– SHARE PEDERSEN

Pic Ray Palmer

REVLON

FROM PREVIOUZ PAGE

"They've heard it!" Janet retorts.

"We were writing this song on wine coolers (a particularly evil cocktail) cos we were stuck with the music. Share was playing this one bass note-from-hell. I was doing something else. The whole band were just shitfaced!"

Share: "So all of a sudden I look up and see these words 'MORAL ABANDONMENT' written in front of me like they were typed on a sheet of paper or something. And I'm like... WOW!

"I think that song might offend the PMRC or something."

VIXEN ARRIVED in 1988 amidst the new age of morality on the West Coast. The four girls came together from all over. Janet Gardner moved to LA from an "itty-bitty" town in Montana, fed up with playing in country and gospel combos. Seven years ago she met Jan Kuehnemund and together they formed Vixen (Mark I), playing across the country "for beer!".

When the band started to "get weird" in Smalltown USA, they headed back for LA to patch up the cracks. It was there that they called Roxy Petrucci in Detroit to tempt her away from the crumbling Madam X – the dumb Metal freak show that the drummer had put together with her sister, Maxine.

Share Pedersen had migrated to LA from Minneapolis and was working as a session player in the clubs. "If I was going to make a name for myself I thought I may as well go some place warm!" she chuckles.

Having met Jan in a club she auditioned as the final Vixen member. "I went and played," she recalls, "and it was a band from heaven!"

The band joined the books of Left Bank Management and set about showcasing for record companies. Janet remains cool:

"EMI said they'd take a chance with it and here we are."

Middle class America was handed Vixen on a plate. The music was robust and entertaining. The girls were cute, sassy, yet hardly threatening. It is their greatest strength that both Janet and Share know exactly what they are doing with their music.

Will Vixen ever get banned?

Janet: "That would be funny! I do remember once this programme on TV where they used 'Hellrazors' off the last album as an example of A Bad Thing! I mean, the lyrics to 'Hellrazors'? *'Have you heard the word on the street today?/We're packing up and heading your way...'*

"It's about a rock band! It's not about..."

"...SATAN!" Share explodes. "Vixen worship Satan! Ha-ha!"

Janet: "It cracks me up. It's so stupid. It's middle-aged white people trying to understand rock music.

"You see it with rap groups as well. These people are analysing street phrases that I don't even understand. But when it was just selling to rap gangs they didn't care. Now it's hitting white mainstream America everybody's having a fit."

SO TELL me about 'white mainstream America'? It sounds like a terrifying society?

"It's weird," says Share. "Reagan was responsible for putting a lot of things back 30 years. Like, you can't just put morality back into the 1950s. They're trying to push everything back under the carpet: 'Let's get sex education out of the schools!', 'Birth control is legal, abortion is illegal'. Everything's going backwards."

Janet nods her big hair.

"It's kind of distressing. The abortion issue is out of control. Why did they make it legal in the first place? Obviously there was a need for it. Now, let's just forget about it!

"But, again, it's 40-year-old men in the Midwest going, 'You're killing babies!' Maybe they should wake up pregnant and see what it does to their lives!".

So are Vixen good role models for your audience?

"I'd say we were good in that we do what we want to do," says Share, "but we think about it first. If I'm going to have a drink I know what it does to me. I don't shoot up heroin. I believe that doing anything to excess is stupid."

Janet: "It's good, clean fun. It's good old fun-lovin' rock 'n' roll! We don't try to change the world. That's not going to happen. I like to see Vixen as a good movie. Come along and leave your troubles behind."

"We don't say, 'F**k' nine hundred times," adds Share. "I don't feel the need to. We're honest. I mean, it wouldn't be

JAN KUEHNEMUND

ROXY PETRUCCI

Janet if she got up there and went, 'Oh, f**k, man, let's f**king rock 'n' roll! Let's f**king party! F**k, yeah!' "

Janet unfolds long legs.

"We were all raised in white bread America. That's where we're all from and the fact that we live in LA hasn't changed us as people.

"Like, in Europe for example, you don't buy packaged music as much as America does. Europe seems to be more interested in the substance. Like if the music's really good and the singer's really ugly it doesn't matter. In America that's a hard sell."

Share: "America likes to sell sex appeal rather than a social conscience."

She pauses, grinning. "Like, in America it's easier to sell Bon Jovi than Gary Moore. Oh, God, don't print that!"

ARE YOU insanely jealous of anybody?

Janet: "God, that's a strange question.

"There are a lot of people I'd like to meet but not that I'm jealous of. People that make me weak at the knees. Like who? Oh, Aerosmith. The remaining Beatles. The Stones. Robert Plant..."

Sorry, Zell, I tried. Honest!

Do you hate anyone?

Share and Janet are unanimous: "KYLIE MINOGUE!"

Share: "Last time we were here we were Kylie Minogued to death! God, she's just so slappable!"

Both girls remain unanimous on the subject of whether the world is yet ready for another Vixen.

Share: "Sure, as long as they have their own identity. There's room for tons of all-girl bands. I'd love to see more of them. But I get tired of girl bands selling themselves short. Y'know: *'I'm a love battery, I'm a love machine 24 hours a day. C'mon, baby, cum, cum, come closer!'*

"To me that is not classy! But there's a double standard because Robert Plant can sing *'Squeeze my lemon'* and that's OK!"

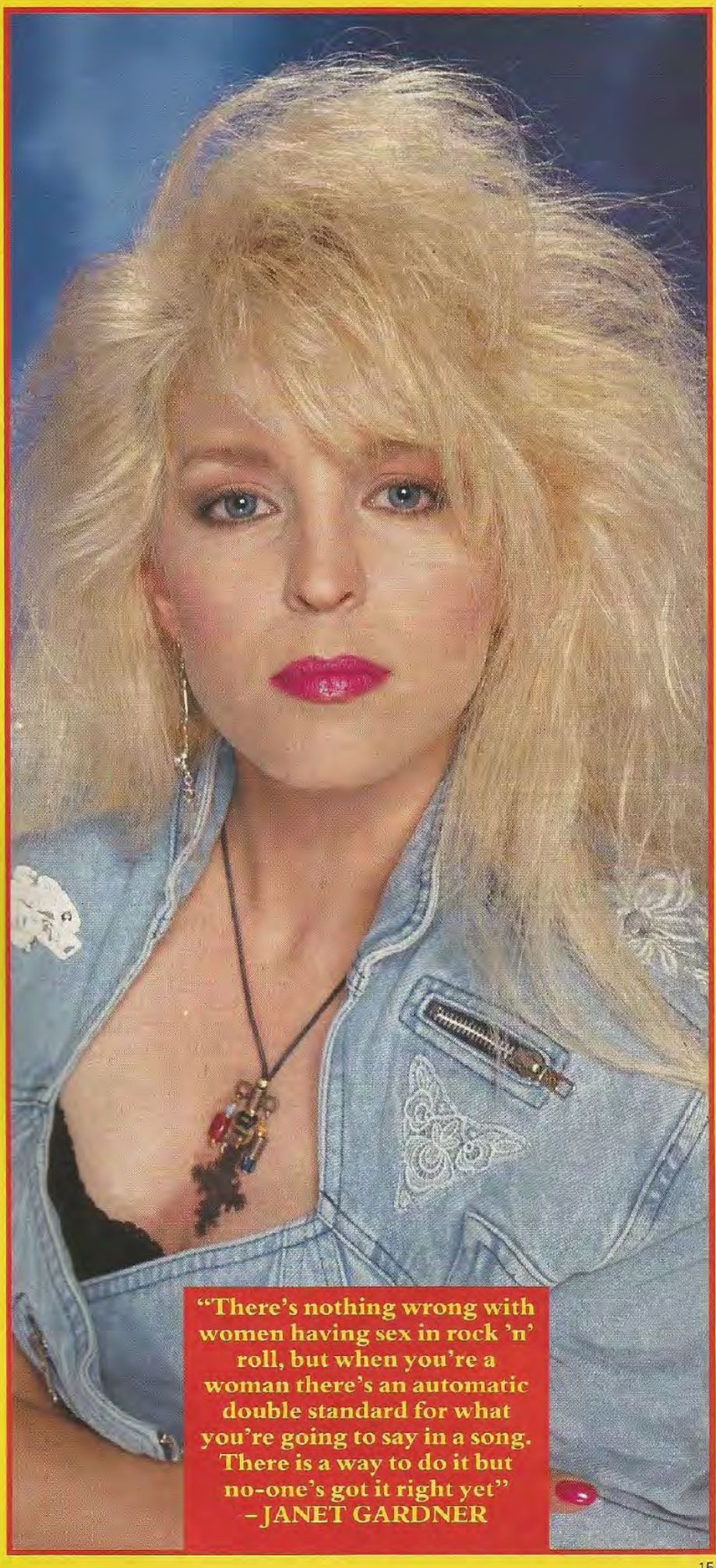
Janet: "There's nothing wrong with women having sex in rock 'n' roll, but when you're a woman there's an automatic double standard for what you're going to say in a song. There is a way to do it but no one's got it right yet."

WITH THE exception, of course, of this thing called Vixen. Vixen have got it right. Their basque-busting assault on the stadium circuit has been flawless. Natch the band see the release of 'Rev It Up' as something more than just black plastic as a result.

Janet: "This is going sound really corny but the money really isn't important. There are easier ways of making money. After a while I just want to take my suitcase and stomp on it!

"The greatest thing about the whole lifestyle is the one hour that you have onstage. As far as 'Rev It Up' goes the whole band see it as something special. I really hope it'll be a magical year for us."

"As a band we're just so proud of the album," adds Share. "Hopefully it'll establish exactly who and what Vixen really is."



"There's nothing wrong with women having sex in rock 'n' roll, but when you're a woman there's an automatic double standard for what you're going to say in a song. There is a way to do it but no-one's got it right yet" – JANET GARDNER

Pix Ray Palmer

ANY KWESTIONS?

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

MAGNUM-FICENT NINE

■ I FEEL in the mood for discographies this week, so I'll begin with one on that fine group of troopers, **Magnum**, at the request of **Richard Clarke** of **Salisbury**.

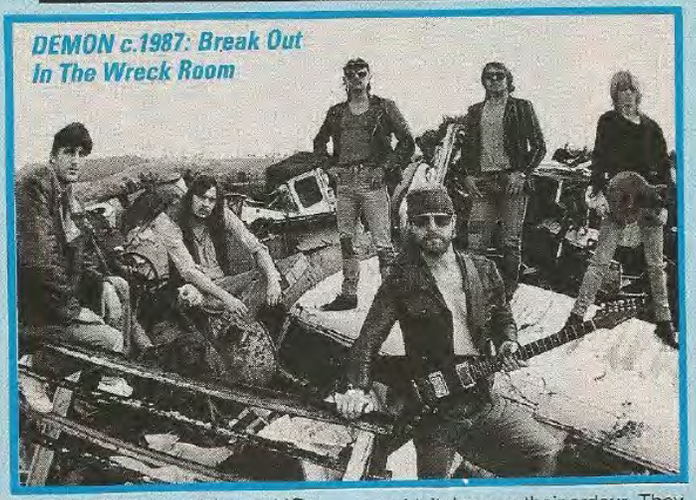
The band were formed back in '76 by ever-present members **Bob Catley** on vocals, and **Tony Clarkin** on guitars, beards, hats, and songwriting. Sick of playing other people's music in working men's clubs, they struck out on their own, with **Richard Bailey** (keys), **Kex Gorin** (drums) and **Wally Lowe** (bass). They soon signed to Jet, and in '78 debuted with **'Kingdom Of Madness'**.

'Magnum II' followed in '79, and despite the crap title was rather jolly – more than can be said for 1980's live **'Marauder'** album... **Richard Bailey** quit at this point, and was replaced by **Mark Stanway** in time for 1982's **'Chase The Dragon'**. This one charted quite strongly, and they looked set for a breakthrough – except that '83's **'The Eleventh Hour'** was a flop... Jet dropped them, and Gorin and Stanway left to become part of **Robin George**'s band – ironic in view of the fact that George had previously toured with Magnum as an additional guitarist!

They were due to split after appearing at **Reading**, with new drummer **Jim Simpson**, and keys man **Eddie George** – however, they went down so well, that they decided to try again.

A repentant Stanway returned (bye, bye Eddie), and they cut **'On A Storytellers Night'** for FM/Revolver, spawning the airplay hit **'Just Like An Arrow'**. No storyteller could be prepared for what happened then – Polydor came in and signed the band! At last, major label backing! Even Simpson leaving to join **UFO** couldn't dampen their ardour. They simply recruited new drummer **Mickey Barker**, and started recording. The result was **'Vigilante'**, released in '86, followed by '88's **'Wings Of Heaven'**, and the brand newie, **'Goodnight LA'**.

The early albums have been re-issued, and the following compilations are around: **'Anthology'**, **'Night Riding'** and **'Vintage Magnum'** (all on Castle), and **'Mirador'** (FM/Revolver).



DEMON c.1987: Break Out In The Wreck Room

DEVILISH DETAILS

■ **DAVID PURDON** of **Ballymoney** would like to know the catalogue of that venerable British Metal band **Demon**. Led by **Dave Hill**, an unrecognised touch of class in the vocal department, they featured a fluid line-up including guitarist **Mal Spooner** – until his untimely death from pneumonia.

So, the band began by recording **'Night Of The Demon'** for Carrere in '81 and followed this up with **'The Unexpected Guest'** in '82 for the same label. However, they didn't sell like **Saxon**, so Carrere gave them the boot and they ended up on Clay, the Midlands label best noted for **Discharge** and **GBH**!

They obviously found a good home here, as they recorded **'The Plague'** in '83, **'Heart Of Our Time'** in '85, **'British Standard Approved'** in '86, and **'Break Out'** in '87.

The latest instalment comes with '89's **'Taking The World By Storm'**, which continues their exceptional (if totally untrendy) approach of mixing all kinds of Metal with a goodly dose of atmospherics. This one is on Sonic, which is the new label run by **Mike Stone** of Clay, following that label's untimely demise. Mike is also re-issuing the Clay material on CD, so you should soon be able to collect the set!

CRÜE CUTS

■ NOW FOR something completely different: **Mötley Crüe!** Several people have written in for them, and it's about time I got 'round to it. So this is for all you, the most recent writer being **Leone Winter** of **Macclesfield**. I must admit I loathe them, but that has more to do with their repellant behaviour than their music, so I'll keep schtum and stick to the facts.

They've managed to get through nine years with the same line-up – no small feat in itself – since they were pulled together by bassist **Nikki Sixx** (real name **Frank Farrano**), who recruited drummer **Tommy Lee**, singer **Vince Neil**, and guitarist **Mick Mars**. It was the last named who gave them the name of Mötley Crüe – Nikki actually wanted them to be called Christmas! Somehow, it doesn't have the same ring to it!

Anyway, unable to get a deal in LA by gigging, they formed their own Leathür Records, and released **'Too Fast For Love'** in '82. By selling 15,000 in a short period of time, it attracted the attention of the big boys, and the band were signed by Elektra, who immediately put out a new version remixed by (the then obscure) **Michael Wagener** in October of that year.

Obviously feeling productive, the band cut **'Shout At The Devil'** in '83, and then commenced on their two yearly cycle of LPs. First up was **'Theatre Of Pain'**, released in '85 – and possibly delayed by the car crash involving Vince Neil and the death of **Hanoi Rocks** drummer **Razzle.**

Still, all this was forgotten in '87, when they cut **'Girls, Girls, Girls'** (and were also the subjects of one of those dreadful interview picture discs on Baktabak). Each of these albums had been exactly two years apart – partly caused by the incessant touring but also the much higher technical standards required in recording these days (have you noticed how '70's bands were required to churn out at least one, and often two, LPs a year?). It was to be slightly longer before the next Crüe LP – but only by a few months, as **'Dr Feelgood'** was released in September '89.

POISON POSER

■ FINALLY, A less than prolific band to end on – **Poison** – for **David Johnson** of **Dundee**.

Formed in the early '80s by drummer **Rikki Rocket** and singer **Bret Michaels**, they recruited bassist **Bobby Dall**, and moved to LA from Pennsylvania, where they picked up guitarist **CC Deville** (after a certain **Slash** failed an audition for the band, reportedly because he refused to bleach his hair!).

There have only been three LPs: **'Look What The Cat Dragged In'** in '86 (released here by MFN, and also available as a picture disc for a while), **'Open Up And Say... Ahh'** in '88, which was on Capitol and the second on that label, the just-released **'Flesh And Blood'**.

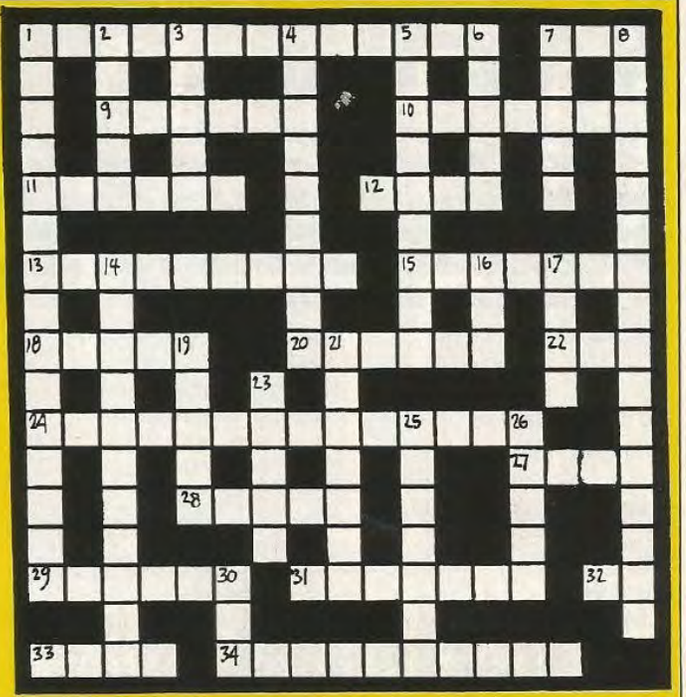
KERROSSWORD by Sue Buckley

ACROSS

1. What are Poison made of? (5.3.5)
7. See **21 Down.**
9. Prog rock sentinels (6)
10. AC/DC's description of LA? (3.4)
11. Jimi's famous yell! (3.3)
12. Brock/Meniketti (4)
13. A greasy one from Whitesnake (5.2.2)
15. Has Gary got any of it left? (7)
18. A creamy room? (5)
20. Radicalized angels? (6)
22. Label packed in firm cardboard (1.1.1)
24. Revenge's single obsession (3.4.7)
27. Motörhead holding all the cards (4)
28. Barracuda band (8)
29. Their impact is imminent (6)
31. Paul/Matthews (7)
32. Wavelength for band (1.1)
33. Free's famous brother (4)
34. A bloomin' good 'un from Dave Lee Roth (6.4)

DOWN

1. Chastain's adventurous offer (3.5.3.4)
2. Gary's rooms (5)
3. What did the Leps say to America (5)
4. His band danced the fandango (5.4)
5. ...and this lot welcomed the dying (9)
6. What did Cozy Powell do with the devil (5)
7. How did **9. Across** arrive? (5)
8. A tactile classic from Bon Jovi (3.4.5.2.2)
14. ...and an anthem from April Wine (1.4.2.4)
16. Quo's sun melted it (3)
17. Yes paired it with a word (4)
19. Rainbow were right down to it (5)
21. and **7 Across.** Greedy Queen (1.4.2.3)
23. The state of W.A.S.P.'s blindness (5)
25. A creamy brew? (7)
26. One little queen of **27. Across** (5)
30. Reserved young hearts (3)



SOLUTIONS

ACROSS
1. Flesh And Blood 7. All 9. Pallas 10. Sin City 11. Hey Joe 12. Dave 13. Slide It In 15. Glitter 18. White 20. Little 22. MCA 24. One True Passion 27. Aces 28. Heart 29. Exodus 31. Stanley 32. FM 33. Jake 34. Yankee Rose

DOWN
1. For Those Who Dare 2. Empty 3. Hello 4. Dusty Hill 5. Onslaught 6. Dance 7. Alive 8. Lay Your Hands On Me 14. I Like To Rock 16. Ice 17. Time 19. Earth 21. I Want It 23. Texas 25. Strange 26. Nancy 30. Shy

LITTLE ANGELS

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TAKEN FROM THE ALBUM "DON'T PREY FOR ME"

Little Angels

Polydor

WALL I NEVER

Last seen on your TV screens two weekends ago guesting on Roger Waters' 'The Wall', the SCORPIONS are currently ensconced within the walls of a studio in Holland putting the finishing touches to their new album, due in October. ELIANNE HALBERSBERG puts her ear to the wall and hears drummer HERMAN RAREBELL explain that the LP will be called 'Skin Deep' and marks the start of a whole new era for the band. Then she listens in as he climbs the walls in boredom whilst the rest of the band "check their parts"

"THIS IS the boring part," says Herman Rarebell. "We're doing the lead vocals and lead guitars and I'm telling everyone, 'Hurry up! Hurry up!' And they say, 'No, I want to play my solo one more time'.

"All my parts are finished, so I have to wait for everyone else. That's the destiny of every drummer!"

Rarebell and the other four Scorpions are in Holland putting the finishing touches on their 14th album, 'Skin Deep'. Working against an August 21 deadline, the record is due in October on the band's new label, Phonogram, and marks the band's first effort recorded outside of Germany and without Dieter Dierks' production.

Writing was begun in Rudolph Schenker's studio, then by January of 1990, the band had moved to Vancouver to work with Jim Vallance.

"This is the first time in our lives that we have used an outside writer. He has written for Bryan Adams, Heart, Tina Turner, .38 Special, Glass Tiger – if it has been a hit, Jim Vallance has been involved!

"We felt we wanted to have fresh blood, and since we weren't with Dieter any more, this was the perfect time for a change, to see what we would come up with. Klaus (Meine), Jim and I wrote all the lyrics. Matthias (Jabs), Rudolph and even Francis (Buchholz) wrote the music. It's a whole band effort this time, not just Schenker/Meine.

"It's not the typical Scorpions sound, either. There are things you would not have expected us to do..."

This is as far as he will go with details.

"I can't ruin the surprise!" he teases.

RECORDING ON 'Skin Deep' began at Keith Olsen's Goodnight LA studios, venue for the new Magnum LP of the same name.

"We're very happy with him," the drummer comments. "Our first choice was Bruce Fairbairn, but he was unable to start until the last week of September, which was too long for us to wait.

"While Klaus and I were in Vancouver with Jim Vallance, Bruce was involved, and we planned to start recording in May, but in April he said he couldn't do it until September.

"We phoned Keith and he was available, so we went to his studio, then we finished there, and now we are in Holland. Keith is doing the

***THE SCORPIONS** and cast of thousands with Roger Waters in Berlin for 'The Wall' and (inset) HERMAN RAREBELL: "Did I hear ze request for ze number from my solo album?"*

Pic Relay Inset pic Joe Giron

whole album, but it will be produced by Keith Olsen and Scorpions."

Rarebell believes in retrospect that 'Savage Amusement' was, "very polished and over-produced". While still a commercial success, he insists that the band "spent too much time in the studio", certainly not the case with 'Skin Deep'.

"We were contractually signed to Dieter Dierks," he explains, "so we worked in his studio, under his working conditions, and he likes to work very long on records.

"Keith has a new approach and he records the band live. Dieter records each person individually. This time, we were all recorded live except for the vocals, because Klaus cannot sing 11 songs in a row.

"We've really gone back to basics, and people who have heard the material are comparing it to 'Blackout' – the same approach. Keith even said we could call this one 'Blackout 2', kind of like 'Rambo 2' and 'Rambo 64'!"

THE SCORPS spent a total of 13 months touring their last studio effort, 'Savage Amusement'. The trek took them all around the world.

Once off the road, they immediately began writing and promptly returned to the studio. In addition, they released – or at least, their former record company EMI released – a greatest hits package 'Rockers And Ballads' that also featured their cover of the Who classic 'Can't Explain' recorded for the Make A Difference charity compilation.

They also made their second trip to the Soviet Union to play at the Make A Difference benefit gig in Moscow. (On their own, they had done a series of 10 shows in Leningrad, making them the first major hard rock band to perform on Soviet soil.)

Appetites firmly whetted for more, they hope to start this year's tour in the USSR upon release of 'Skin Deep', then continue across Europe through December, reaching the US in January 1991.

But when I spoke to them, the first gig in the minds of Rarebell & Co was Roger Waters' one-off recreation of 'The Wall' in Berlin on July 22. Waters had phoned the band "out of the blue" while they were in the studio and asked them to open the show (playing 'In The Flesh') and back him later in the show for one number.

Playing in Berlin is second nature to the Scorpions, but for Rarebell, the monumental part is the chance to eventually perform in East Germany.

"I'm very much looking forward to it," he enthuses. "I thought I would never in my life play there. Now it's a piece of cake. All we have to do is just walk over.

"They build a wall 22 yards high, across a stage that is 250 yards wide. The stage is the biggest ever built. They are calling this the biggest spectacle in rock history..."

AFTER 15 years with a consistent line-up, the Scorpions have carved out their own place in rock history.

That consistency has also given the band an instantly recognizable sound.

"It's just that bond," he theorizes. "The five personalities come across in the music, and that comes from playing together for so long."

Asked if it really feels like 15 years, he fires back without missing a beat...

"It seems like f**king 100! The longer we are together, the more we grow as a family. It's funny! Nowadays, if somebody starts an argument, the other person says, 'Yeah, I heard this five years ago!'

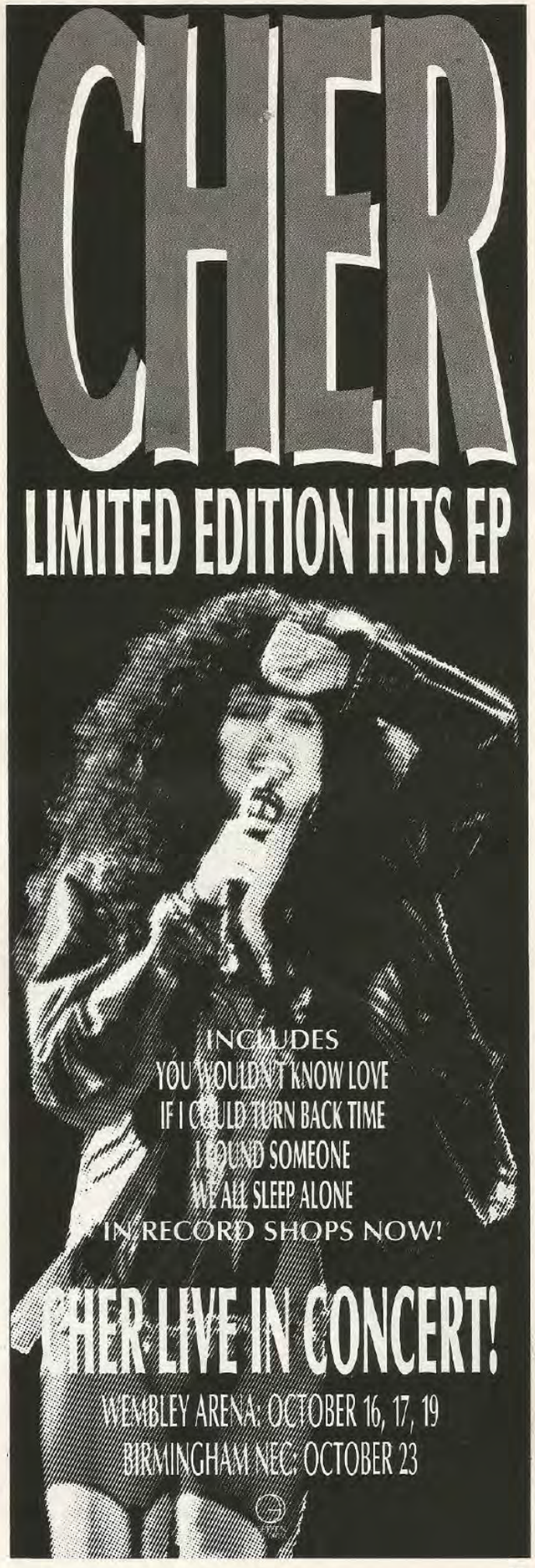
"It's just like a marriage. We're very happy to have lasted this long, and we wouldn't have if there had been many arguments.

"Most bands break up because of ego problems, but we have it under control. We've 'grown up', as they say."

As a veteran, Rarebell sees musical life outside of the Scorpions and notes: "Every six or seven years, I see the same songs come back, re-recorded, and put on MTV.

"Every six weeks, there is a new fashion, and it makes me laugh. It turns around all the time. But the real music, the kind of music we make, will go on because you just play what you believe deep inside.

"The pop bands come and go. They have one hit single and you never hear from them again. But when you come out with good music and people can feel that what you say is honest, they will buy your records for a long, long time."



DIAL M FOR METAL!

WOARRGH! Double WOOAARRGH!* Kerrang!*'s kerrackin' Killer Phone Lines are explodin' all over the shop! From our up-to-the-second newsline to Krusher's krazy Metallic mayhem and all points inbetween, we'll rock yer sox off! So take good note of the numbers below, and GET DIALLIN'!!

● Dial **0898 336606** to check out our ever popular, up-to-the-minute **Newsline**. A guaranteed klued-up member of the krakked *Kl* team will be waffling to ya about the week's wildest happenings. And you'll be grabbing an earful of three of the week's star discs too!

● Dial **0898 336607** to cop a load of tune one from the killer-diller album on the first of this week's fabby and mega-popular **Album Preview Lines!** First to the draw this week is **Jon Bon Jovi**, who's blasting atcha in a '**Blaze Of Glory**'! Track one from his mega '**Young Guns II**' soundtrack album is at yer fingertips...

● Dial **0898 336608** to get '**Gun**'ned down second time around!

● Dial **0898 336609** for a third blast from both **Bon Jovi** barrels!

● Dial **0898 200103** for track one, from **Album Preview Line** two! Giving JBJ a run for his money are US foxtresses **Vixen**, with the first of three from their kerrackin' new '**Rev It Up**' opus!

● Dial **0898 200104** and get revvin' to more **Vixen** vibes!

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● Dial **0898 448857** for our mega **Top 20 Metal Singles Rundown**! Get the top of yer noggin sliced off by a selection from yer up-to-the-minute Metal meltdown!

● Dial **0898 448858** for more mental mayhem with the madman of Metal: **Krusher Joule**! This week Krush gets rapping with Funk Metal god **Dan Reed**! Get the bald facts right here, and check out some stunning vibes too!

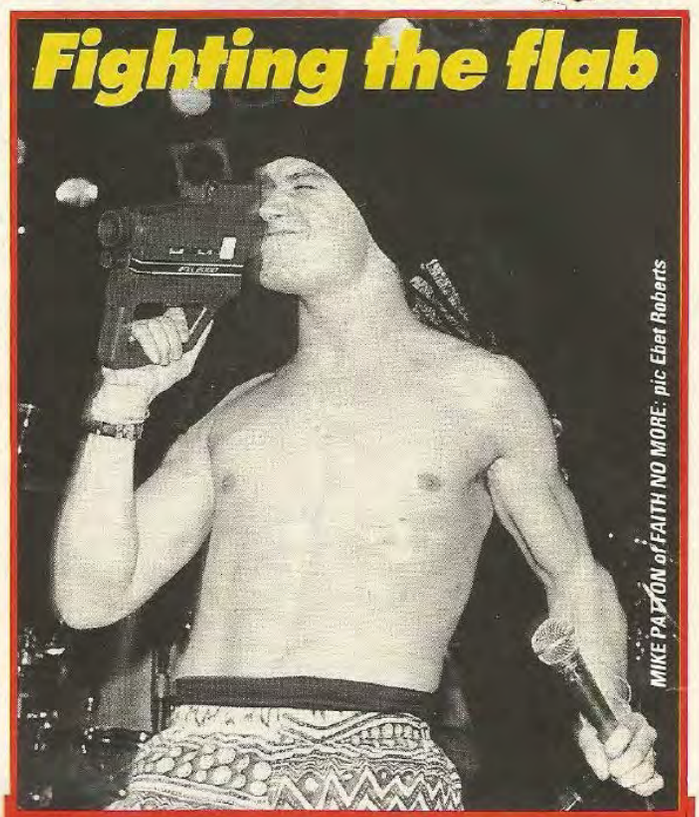
Calls cost 25p per minute off peak, 38p per minute all other times.

JON BON JOVI: gets his (Young) Guns primed and ready on 0898 336607/8/9!

DAN REED: takin' time out from talking toupées to rap with Krusher on 0898 448858!

KULTURE

Fighting the flab



MIKE PATTON of FAITH NO MORE: pic Ebet Roberts

*'YOU FAT B**TARDS' Faith No More (Slash/London)*

"SO WHAT, are you ready to f**king go home?!" chastises Mike Patton to an audience subdued by a smokey, wilting heat.

"I don't think there's anyone out there, man..." he concludes, *boinging* crazily off to one side.

Three months later, the memories of that evening are enshrined in a soiled T-shirt and a Converse boot almost torn in two.

Faith No More gigs can be notorious displays of excellence; Glasgow as case in point on this tour. Alternatively, they can be a shambolic portrayal of boredom, dirge-like in their execution. And if you took at seat at the Hammersmith Odeon the night before this Brixton Academy show, then you'd have pretty much got the full measure of that already.

Brixton, however, had the peculiar, glowing brunt of FNM with the throttle wide open. Glorious, inescapable, intoxicating and darn funny. More all-round family entertainment than the garish displays of variety seen on Sunday Night At The Palladium at its dizzy height.

Something happened on the way to the VCR. Mike Patton took complete artistic control, or director John Booth fell hopelessly in love with his delectable pecs. Mike hops, spins, falls, farts into his mic, gags, lolls horribly, eyes bulging.

Jim Martin becomes an occasional, fuzzy shadow in specs. Mike Bordin the briefest glimpse of dreadlock. Bill Gould? Just who, what or where is Bill Gould?

Roddy Bottum, it has to be said, does claim the odd snatch of videotape for himself. That's primarily because he's shoved his keyboards to the lip of the stage, and looks fully intent on getting in the way.

'Epic' is the song "...that has four letters in the title, and starts with an E". It does not suffer for that. The bluster of volume is lost, not surprisingly, in transition, but the very excellence of the song sustains.

And finally, 'You Fat B**tards' (*their* asterisks) neatly cuts its own throat by failing to include that infamous, eponymous chant *once*. Inspired creativity, or the worst kind of oversight? No idea, I was watching Mike Patton.

PHIL WILDING

VIDS

'METALHEAD VOLUME ONE' (BMG video)

WELL IT had to happen. 'Hard 'N' Heavy', for all its faults, has proved a successful groundbreaker. 'Metalhead' is the first of the copycats.

The 'H'N'H' formula has been poached by editors with their first hard-ons and redundant 'Pan's People' TOTP engineers.

'Metalhead' comes across as part teenwank wet dream, part crass commercialism.

'Metalhead's access to the rockgods is impressive, their execution inexplicably brainless. Worthy footage of Aerosmith in rehearsal and a Jon Bon Jovi interview are given less screentime than grubby crotch shots in the girls' changing rooms of Hollywood Boulevard's Bimbo Clothing Company and the ropey dancers at the preposterous Bordello nightclub.

Ratt play golf, Lita Ford's bra size is 36-B, Little Caesar "kick ass"; 'Metalhead's appetite to delve into the soul of grebo-dom is relentless.

But 'Metalhead' is smalltime awfulness. Turn off the incubator now. ***JON HOTTEN***

RUNNING WILD 'Death Or Glory Tour' (Fotodisk NFV109) CORONER 'Live In East Berlin' (Fotodisk NFV108)

BASICALLY RUNNING Wild are four fat Germans dressed in the obligatory leather codpieces. Studs, chains, wigs, spandex...in fact the entire wardrobe. They like to be sold as bendy pirate puppets and spend much of their time enacting this puerile game for the benefit of their native audience who buy Running Wild's music by the tank-load. Rich in overblown theatrics, imagery and bludgeon, Rock 'n' Rolf was chemically cloned from Ghengis Khan for the video medium.

In reality this production is smalltown and cheap. Running Wild are ridiculous, but there is an anthemic quality to much of their material that keeps the passjng viewer entertained if hardly enthralled.

Ultimately Rolf said all he had to say with 'Under Jolly Roger'. And no laughing at the back!

In contrast Coroner have the stark, Doors-addled intensity that bodes well for a video release. Adopting an intelligent, shadowy imagery that has seperated their vinyl from the competition, Coroner have the potential to deliver a truly mesmeric performance.

But 'Live In East Berlin' is not that performance. If there is one major gripe about this live, hour-long production it's that either Fotodisk or Coroner themselves (unlikely) have completely failed to capture the very essence of the beast. Badly recorded concert footage is not the most impressive format in which to present this multi-faceted trio.

Ultimately 'Live In East Berlin' lacks atmosphere, anger and impact. The actual visual quality is fine, depicting the band in one dimension only as they crack through the 'No More Colour' set, and that is simply all you get.

The band have proved (with the 'Masked Jackal' promo) that the gothic imagery and twisted urgency of 'RIP' was a major selling point. 'Live In East Berlin' captures none of it. ***CHRIS WATTS***

BOOKS

'HARLEY DAVIDSON: A CELEBRATION OF THE DREAM MACHINE' by Graham Scott (Hamlyn)

ONLY A couple of weeks ago, I went to look at a Harley with a view to parting with more money than I've actually got. By the time I got there the guy had changed his mind about selling the bike.

Such is the way with these machines.

But I digress. Not being a Harley owner (1170cc Kawasaki Streetfighter if you must know) I decided it might be a good idea to have my suspicions confirmed before making them known in public. After all, we wouldn't want to go spouting off about important subjects with only a limited knowledge of them would we, eh Mr Scott?

At Harley Davidson specialists Ultimate Performance, where they coined the phrase 'Harleys are a passion not a fashion', you can see the bike in almost every guise, from an old heap in need of serious attention to an immaculate and shining beast waiting for a buyer. The place lives and breathes Harley Davidsons.

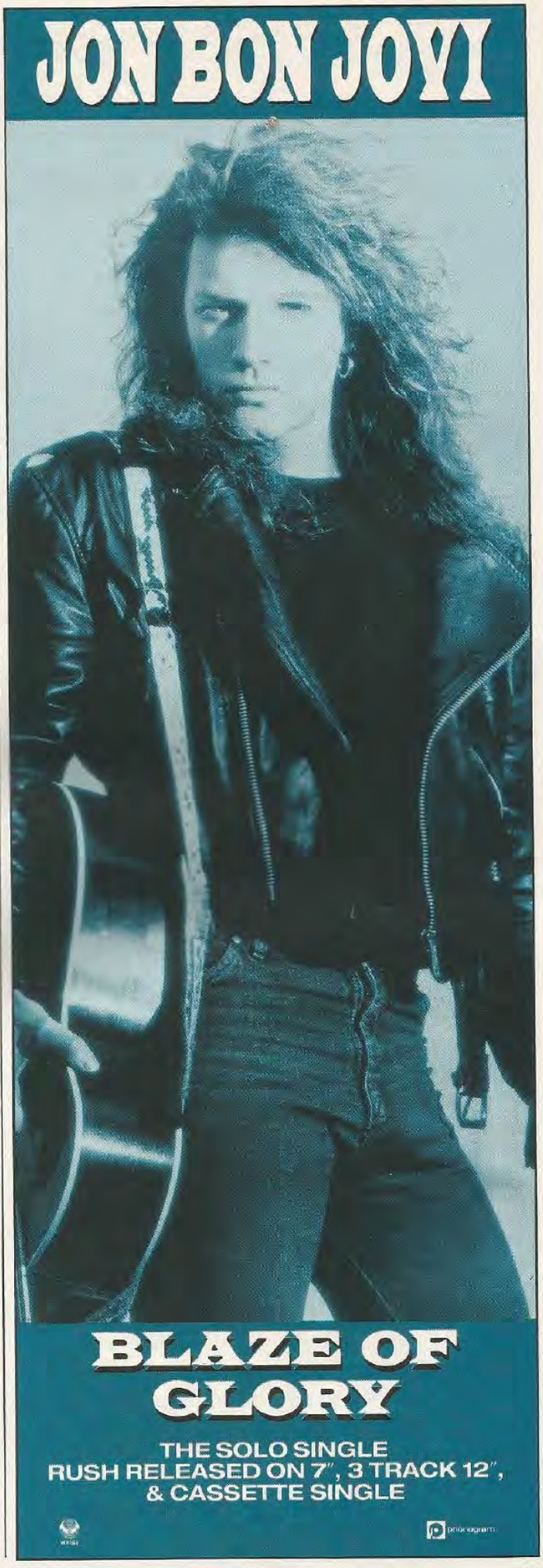
I don't want to be an 'I told you so' merchant but it didn't take long for the folks there to reach much the same conclusion as I did. Which is: nice pictures, shame about the rest.

A great many of the captions here are wildly inaccurate, and a good few of the others are of dubious origin. 'Despite the Harley tank', says one, 'this is a Kawasaki'. Er, no it's not. Anyone who had more than a passing interest in bikes would know at first glance that it's a Yamaha. My friend at the Harley shop went into great detail, saying that it didn't actually look like a 'real' Harley tank, it's probably just a copy of one.

It seems to me that Graham Scott, who has apparently 'ridden numerous bikes' has in fact test ridden a few bikes (which is considerably different) and read a couple of books – Hunter S Thompson's 'Hell's Angels' for example – and then decided to make lots and lots of cash with a minimum of effort and some nice photos.

Of course, he goes on about Hell's Angels and drugs a lot (more than Harley Davidsons sometimes) and there is a chapter about the stars and their machines, but I can hardly see the ludicrous likes of Billy Idol or Terence Trent D'Arby swaying many potential Harley buyers.

Like I said, the pictures are very nice but much of the rest is patronising, sensationalist rubbish. If you want decent, informative views and photos, I suggest you buy a copy or two of *Back Street Heroes* magazine and spend the rest on petrol. ***MÖRAT***



REKORDZ

JON BON JOVI
'Blaze Of Glory: Music Taken From And Inspired By The Film Young Guns II Written And Performed By Jon Bon Jovi'
(Vertigo 8464731)
KKK

...ALTHOUGH I nearly docked *another* K for that soddin' title. Let's just call this 'Blaze Of Glory...' or 'BOG' for short.

'BOG' is, in fact, short on quite a few things. Things like original songs, fresh ideas, and excuses.

That 'BOG' is "not a solo album" is no excuse – *Jon* had ultimate control over all of it.

That 'BOG' had to be written within the "limiting parameters" of somebody else's movie is no excuse either – *all* soundtrack albums are made to be listened to without visuals, just like any other record.

And with a line-up like this one there can be no excuse for failing to deliver the goods. Take a deep breath and cop a load of this little lot: joining Jon (guitar/vox/harmonica), the 'band' is Aldo Nova (guitar), Tom Petty & The Heartbreakers keys man Benmont Tench, latterday Journey bassist Randy Jackson and John Cougar Mellencamp drummer Kenny Aronoff, plus Don Henley sidekick/Jon's co-producer Danny Kortchmar (guitar). Then the 'guestlist' adds Jeff Beck (lead guitar on six tracks) and Elton John (piano on two), plus cameos from Little Richard, Ratt's Robbin Crosby (backing vox) and slide guitarist Waddy Wachtel. How could they fail? Sorry, but they do.

Sorry – because for about 10 of the 50-or-so minutes here, 'BOG' is far more than Jon Bon living out his romantic cowboy fantasies and is actually quite superb. It made me want to see the film *and* play 'New Jersey' again.

The two tracks in question are the single, 'Blaze Of Glory' – perfect cowboy fodder, ridin' into town, stetson brim pulled down and Jeff Beck's six (string) guns a-smokin' – and lead-off cut 'Billy Get Your Gun' – which has a hook so infectious I was singing along *first* time it put its dusty boots an' spurs on the death deck.

But the rest of the material ranges from mildly amusing (Little Richard's duet on 'You Really Got Me') to downright boggin' awful, and Jon Bon, as sole songwriter, must carry the can for that. Aside from the aforementioned pair, Side One is clogged with cloying sentimental acoustics that are about as easy to swallow as the contents of your average saloon spitoon. Then on Side Two it just gets silly.

The epic 'Justice' begins with Jeff Beck ripping off Pink Floyd's Dave Gilmour then steals the intro from mouldie oldie 'Ten Little Indians'. 'Never Say Die' nicks the intro to Thin Lizzy's 'The Boys Are Back In Town'; the gospel-flavoured 'Bang A Drum' owes a beat or six to Roy Orbison's 'It's Over' and 'Dyin' Ain't Much Of A Livin' ' is drenched in Prince's 'Purple Rain'. Even LP closer, the incidental/orchestral/instrumental 'Guano City' – by film score specialist Alan Silvestri and thrown on as a filler (?) – sounds kinda familiar! Plus it woulda been better *opening* proceedings...

Playing spot-the-hook on Bon Jovi albums is, of course, about as much fun as itching powder in your buckskin chaps. But I'll keep *saying* that every other idea sounds like it's come straight off Bruce Springsteen's 'The River' until they *don't!*

The brief for the track 'Blaze Of Glory' aside (Jon was asked to come up with a 'Wanted Dead Or Alive Part II'), Jon Bon really owes it to his peers, heroes and not least himself, to come up with something more interesting and *original* next time. Not so much a blaze of glory as a damp squib of mediocrity.

NEIL JEFFRIES

K: Koff!
KK: Krock!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

JON BON JOVI: where's yer 'orse?

Bog standard

Pic Mark Weiss/Idols

SHUDDER TO THINK
'Ten Spot'
(Dischord 46)

K

SHUDDER TO think how they got a record deal on the same label as greats like Fugazi and Minor Threat with such an awful product. Shudder to think why they made the product. Shudder to think why they formed a band in the first place. Indeed, Shudder to think why they even bother getting out of bed in the morning, or breathing, let alone touring or actually sending their horrible records to people.

Ozzy Osbourne, the Buzzcocks and Captain Beefheart have apparently been pushed forward in comparisons to the band, but the Smiths and Happy Mondays speeded up would be far closer to the truth. A nasty whining vocalist bleats out the gibberish they claim is 'Spontaneous Lyrics', while a vomit-inducing jangly guitar hits the occasional chord so they can pretend to be a rock band.

'Like most alternative rock out of Washington DC Shudder To Think began as a hardcore band. But that's where the similarity between them and the rest of the scene end', says the press release. Sadly, this is painfully true.

Shudder To Think have the audacity to be touring the UK in July; I suggest you miss them at all costs. I disposed of this record with all the reluctance of a child wiping dogshit off his shoes. **MORAT**

TATTOO
'Live Outloud'
(Rock Hard RH-2490 import)

K K

TATTOO'S ORIGINAL 'Blood Red' debut put out a good few years ago was a really excellent piece of Heavy Metal. Either I've outgrown them or they've just deteriorated into a laughable mess, cos this live album, featuring all new songs, is not very hot.

Tattoo start off well with some dumb, sexist good dirty fun in the form of the Riot-like 'Bitch Animal' and 'Girls In Heat', the latter like a rocky REO Speedwagon attempting a NWOBHM approach. Riot, AC/DC and Deep Purple riffs form the basis for 'Badman' with guitarists Glenn Miller and Joe Minor all over the place, and this is pretty cool too.

But Tattoo begin to blow it once the comic book Heavy Metal of 'Roll Like Thunder' hits the speakers, followed by 'Over The Cliff' featuring the priceless line, *'Don't you f**kin' push me or I might push you back'*. Spinal Tap were never this funny.

Granted, Side Two opener 'Under The Spell' is a pretty good song, but the stupid 'Jealously' and hilarious 'Anthem' spoil the momentum, while 'Tina Wants A Ride' and closer 'Big Time Car' destroy it completely.

'Goodnight and remember to stay out of my way', is the final war cry. Guaranteed! **DAVE REYNOLDS**

Livin' in the fast lane

Pic Neil Zlozower

VIXEN: the chicks with the licks give the hicks with the Bics a rock 'n' roll fix

VIXEN
'Rev It Up'
(EMI MTL1054)

K K K K

"I THINK we've made some great headway in the last two years, but now I think it's time to kick some major ass!"

Americans are prone to talk this way, and diminutive Vixen drummer Roxy Petrucci sees no reason to act differently.

Back in the real world, Vixen released a debut album as diluted and assuring as a Republican election promise. No edge, little sincerity and one million sales worldwide. They even clocked a UK hit, courtesy of Jeff Paris, with 'Cryin' '. You don't collect these kind of statistics by aping the Lunachicks. This was obtainable stadia, and besides, they were all very cute.

Almost two years later and Vixen have pieced together an album of 11 songs, and you have to admit that 'Rev It Up' is a very good record indeed. Admittedly this is no bag of fat, tormented pythons, though it's no simple seatbelt-cossetted ride either. It's an honest execution of some excellent material, matched occasionally with glossed trash. The latter, however, is, this time, very much in the minority.

The title track opens things with a punchy verve that openly surprised me; a recoil of guitar and an admirable Ann Wilson vocal soundalike from Janet Gardner. Though, unfortunately for Heart, Vixen look to have pinned down that credible mix of fire and soul that 'Brigade' was sadly lacking.

'How Much Love' is the duller edge of the Sambora/Jovi/Child school of songwriting, though I defy you not to hum it after a mere handful of listens. It's not home taping that's killing music, it's formula rock and roll.

'Love Is A Killer' is home to a sense of lyricism verging on the absurd: *'I've got a target on my back for a cupid dressed in black...'*, though this strange wordy bent is more than compensated for by the passionate grip of its strain. 'Not A Minute...' is a worldwide hit buoyed on chattering keyboards and just the right degree of impassioned longing.

'Streets Of Paradise' is a paean to the haves and the have-nots, thrust in your face at a relatively breakneck pace. It's strong and unwielding, and for Vixen it borders on reckless commercial behaviour, but that still doesn't stop it being one of the very best songs on the record. 'Hard 16', which sounds remarkably like a softcore porn movie title, is a tale of the angst of puberty, responsibility and the plight of the runaway. A powerful refrain stamped horribly home.

'Bad Reputation' is formula toss, a hollow fist-raiser, as shallow as the title implies. 'Fallen Hero' floats momentarily as a Dire Straits flip side, then dips headfirst into a tale of the misguided tough. It marches purposefully, but very probably in the wrong direction.

'Only A Heartbeat...' is a lesson in the timeless tradition of all things power pop, and none the less for that. It even has stamp-along section at its middle in preparation for the live set. 'It Wouldn't Be Love' is the backseat squeeze destined to cause someone some tears. Prime your lighters for the obvious that may just steal first base on an American Top Ten.

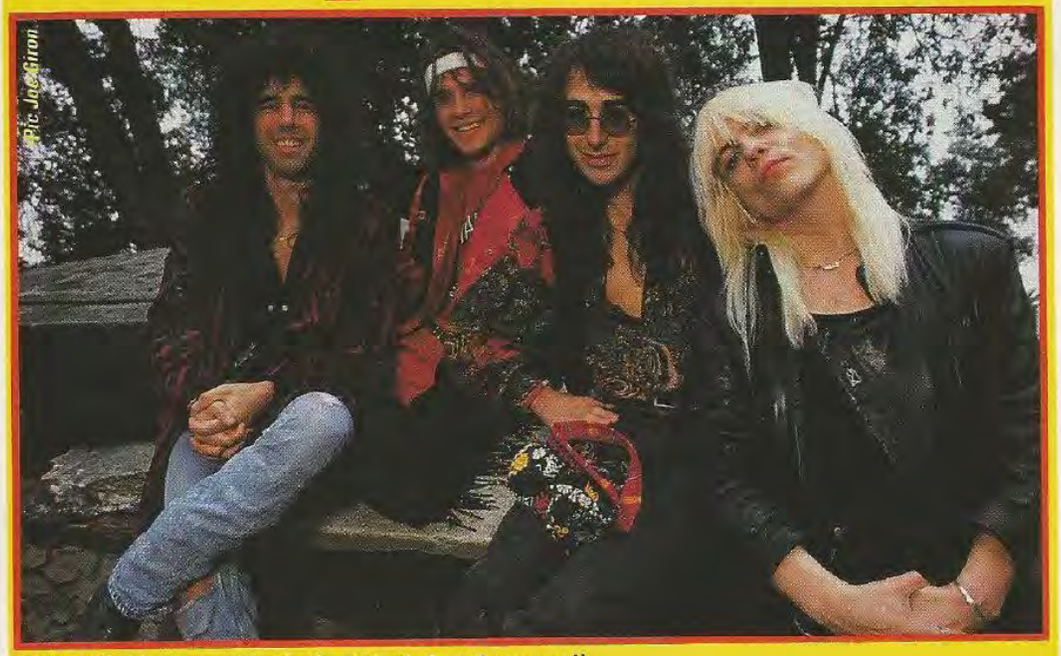
'Wrecking Ball' is the final excuse to remind us that this is a rock and roll band, Goddamit! Humourless, devoid of sincerity and a case in point of someone trying too hard. A momentary lapse of reason in an otherwise pretty dutiful show of potency and strength.

Roxy? *"Everyone was waiting for us to make a mistake because no one believed that women could really rock."*

Vixen; unbelievable.

PHIL WILDING

Warp D'drive



D'MOLLS: bigger and better (and that's just the songs!)

D'MOLLS
'Warped'
(Atlantic 7 82070-2 import)
K K K K

FOR A time there it looked as if D'Molls had sunk without trace. Rumours had persisted since the release of d'rather good debut album that Atlantic had dropped the four-piece or that – gulp! – they'd split.

Not so. It was just a case of the record label simply forgetting they had the band on the books – which might explain why the album was only ever available in this country on import despite strong sales – then put them in the studio with Kevin Beamish when somebody remembered.

Unfortunately – and I know this really hasn't got anything to do with the music, but it must be said – like most outfits these days (Poison, Britny Fox *et al*), D'Molls have seemingly formed the opinion that Glam just isn't cool anymore.

In 1990 only guitarist SS Priest retains a sort of Glam look (in this case an albino Vinnie Vincent image!), now being the only one with peroxide locks as singer Desi Rexx has returned to his natural brown. The rhythm team of bassist Lizzy Valentine and drummer Billy Dior, meanwhile have reverted to looking exactly the way they do every night at the bar in the Rainbow.

To the music then, and if you loved the 'D'Molls' album then you'll love this one. Plain and simple. D'Molls are back brandishing bigger and possibly better songs, and I bet it's because of Beamish's presence on board d'good ship D'Molls that the band are fair booming.

'My Life' owes much to Mötley Crüe in feel, except that Desi just loves to rrrr-roll his words rather than squeak like Vince Neil.

'Backstage Bombers' and 'Centerfold Girl' both revel in Hollywood Strip high jinks, the former a glorious bouncing Tropicana babe of a rock 'n' roll song, whilst the latter takes on a Britny Fox hue. Will you too expect the intro riff to lead into a chorus of 'Girlschool'? Get Kim Anderson into the video, Lizzy!

There ain't no '777' or 'D'Stroll' this time 'round, but there is 'Down T'Nothin' ' and 'Real Love' to get pretty excited about. And ain't there just more than a hint of John Lennon and 'Imagine' about the exquisite Valentine and Rexx-penned 'Father Time'?

True, there could have been better songs than 'This Time It's Love' and 'Passion' or even 'The Answer' or 'On 'N' On', but with more than a slice of luck this time Atlantic will realize D'Molls do have what it takes. Perhaps there might just be a UK release too.

DAVE REYNOLDS

BULLDOZER
'Alive In Poland'
(Metal Master CD/MET/122 import)
K K K K

AH, IT'S me old mates Bulldozer (doncha just lurv the name?) back in action with a 'live' album which surprisingly enough was recorded in Poland – where else?

Now Bulldozer are an Italian Frash trio who are obsessed with AC Milan and Italian football in general, and anyone who has recently been watching the World Cup (count me in) will know just how passionate the Italians are about their football.

So for those of you who like the FACTS, 'Alive in Poland' was recorded in Katowice, on the 17th of November 1989, and there are 10 mouth watering gems on offer here.

'1X' opens the account and those haunting keys soon give way to Slayerish-inspired geetar playing – in other words, FAST! '1X' and 'Desert' combine well up-front for all out attack, but it's not until 'The Derby' (Spurz v Arsenal) that the crowd really get behind their team. Bassist/vocalist AC Wild proudly proclaims that AC Milan are his favourite team, and the chant of *'Milan, Milan, Milan'* takes over. The song sadly ends in violence with an explosion – it's as if their beloved San Siro Stadium, in Milan, has been blown to bits by rival fans!

Very odd!

'Heavens Jail' is where we find the guilty fans, with nice geetar work courtesy of Andy Paniciada as he shows the fans' anger, but it's 'Don't Trust The Saint' (ode to Greavsie!) that'll have you slamming off the tops of the cupboards.

Things get a little more serious on the 'Final Separation' where the dreaded 'keybored' returns, but for a change the mixture of axe 'n' keys ackshully works. And that pretty much sums up the album, apart from quite an impressive impersonation of Mr Kilmister on 'Overkill', the old Motörhead chestnut!

So next time you see AC Milan on the box, spare a little thought for Bulldozer.

XAVIER RUSSELL

THE JEFF HEALEY BAND
THE NEW SINGLE "I THINK I LOVE YOU TOO MUCH"*
WRITTEN BY MARK KNOPFLER
OUT NOW ON 7" · 12" · CD SINGLE
12" AND CD FEATURE BONUS TRACK "I'M TORE DOWN" (FROM THE MOVIE "ROADHOUSE")
*FROM THE ALBUM "HELL TO PAY"
ARISTA
BMG Records (UK) Ltd

VARIOUS
'Days Of Thunder'
(Epic 467159)

K K

WHAT WE got here is the soundtrack to a movie starrin' Tom Cruise, about racin' cars. Huh? No mutated, pizza munchin', sewer dwellers?! Strange concept.

Anyway, there are maybe only one or two redeemin' factors – namely Guns N' Roses, Joan Jett 'n' Terry Reid – that prevent 'Days Of Thunder' becomin' 'Hours Of Depression'. Listenin' to this you'd imagine 'DOT' woz about some hapless jerk ponderin' the benefits of suicide – not the excitement of the Grand Prix!

David Coverdale (note: *not* Whitesnake) goes for the first tear with 'Last Note Of Freedom', a big hollow ballad in the tradition of Foreigner/Bolton on downers. There's only a minor interval of true Coverdale vocal cloudbustin' before it flops back to earth as just another slightly gritty marshmallow.

And the theme continues throughout. John Waite? Chicago? Elton John? Tina Turner? Say no more, squire. The closest to bearable is Cher's (new single?) 'Trail Of Broken Hearts' – at least the lady hath balls; Tina Turner's crotch power these days is sadly lodged drastically between river deep 'n' mountain high.

Areas incidentally not unobtainable to the intrepid larynx of W Axl Rose as he eerily duets with 'imself on Dylan's 'Knockin' On Heaven's Door' (not the previously available live B-side version). The Gunners, unsurprisingly, do 'emselves proud. Doubtless, devotees of the man with the voice like sand 'n' glue'll hate the GN'R treatment – as is usually the way when yer hero is covered. Me, I'm not a Dylan-ite, and this is cool.

Joanie's 'Long Live The Night', albeit average Jett elpee fodder, in this instance is aurally friendly compared to the rest o' the mush in this atmosphere.

A very 'studio' 'Gimme Some Lovin' ' by Terry Reid closes the lid on the album, and despite the golden voice of our Tel, Thunder's current single possibly beats this version to the bone. But, hey, whoever said I had genuine taste?

As far as 'uplifting' goes with 'Days Of Thunder', if we used a brassière analogy here – yer boobies'd be swingin' around yer ankles.

Cross my heart... or maybe not...

RAY ZELL

NO SWEAT
'No Sweat'
(London 8282061)

K K

HEAVY PETTIN' live and their name is No Sweat. A hype similar to the one that surrounded the cunningly monickered, frankly Godawful and now mercifully terminated Scots rawkers has grown up around this Ireland-based sextet.

"This band are so good they make me hard," Bruce Dickinson proclaims on an advertisement for No Sweat. Bruce Dickinson should know better, because as a member of Iron Maiden he should have an understanding of the difference between originators and copyists, however competent.

No Sweat think like Bon Jovi and sound like Shy. Each song aims at enormity and inevitably falls short. Hell, what do you expect? 'Shake' and other mighty sentiments of stadium domination wilt under cheery, foot-on-the-monitor pubdom roots.

No Sweat just sound too damn nice; each potential Platinum giant, 'Heart And Soul' perhaps, or 'Waters Flow', can't fake grunge or even, ahem, sweat. Pantywaists.

In the final analysis, No Sweat are *alright*. 'No Sweat' is a collection of well-played, well-recorded, balls free OK-ness; precisely the anodyne niceties that the truly great, the truly hypeworthy avoid through pure guts and instinct. No Sweat will never be dangerous, which is why they'll be lumped in with Heavy Pettin', Shy, Chrome Molly, Baby Tuckoo *et al* for eternity. Skid Row may be thickheaded, but dumb? Never. No Sweat? Yeah, they're OK really.

JON HOTTEN

ALLMAN BROTHERS
'Seven Turns'
(Epic 4668501)

K K K K

AS I WRITE, the Allman Brothers are pulling their circus trailer across the Americas in a rebirth sparked by the return to their excellent roots as a Southern rock band with 'Seven Turns'.

'Good Clean Fun' is just that; a moment of hedonism counted out in a couple of minutes, referred on a riff and piano as old as the blues itself. 'Let Me Ride' is the type of barn shuffle played out on a honky-tonk and some slide that could eclipse the nationals by word of mouth. 'Low Down Dirty Mean' hangs languidly off a swampland porch somewhere way down South.

'Loaded Dice' uses the metaphor of the card table intertwined with the story of a lady who's simply *bad* to hang its late-night back-bar thunder on. 'Seven Turns' is a flip to their particular coin; easy AOR-radio-Summertime.

'Gamblers Roll' brushes quietly around smoke-filled rooms and brimming tumblers of bourbon, working best just around midnight when the day's truly over and a dawn still hours away.

'It Ain't Over Yet' is a slick chunk of bass and a smooth delivery that could have taken its place on one of Bolton's Blackjack albums. The vocal similarity is disconcerting, but not unwelcome.

And 'Seven Turns' ends as it begins; beset with promises, and making good on almost every one.

PHIL WILDING

IMPORTS

CHILD'S PLAY
'Rat Race'
(Chrysalis F2 21758)

K K K K

BALTIMORE'S FAVOURITE local band besides Kix, Child's Play are a young quartet with a groove, an attitude and a fondness for AC/DC and Aerosmith. Nothing new there, right?

With the production guidance of Howard Benson (Bang Tango, Pretty Boy Floyd, Sweet FA) Child's Play have actually managed to concoct a nasty little offering that won't demolish the world but will attract a few more fans than those they have in Maryland.

They go for the throat from the start with the redneck snarl of 'Good Ol' Rock And Roll' that brings to mind musically the snotty arrogance of early Kix without the comic book vocals of Steve Whiteman, but with Brian Jack's far earthier growl.

From here on the album bumps and grinds 'twixt sub-AC/DC stompers fuelled with punk bravado ('Day After Night', 'Rat Race', 'Bang Bang'), alcohol-soaked brawling ('My Bottle', 'Knock Me Out') and nightmares the morning after ('Mind', 'Evicted' and 'Pay Your Dues'). Each and every song drips with red soaked guitar work.

In many ways the success of 'Rat Race' in terms of quality can be attributed to Howard Benson's astute awareness of what constitutes a rock 'n' roll record. And this is a rock 'n' roll record.

There certainly isn't anything new about Child's Play but the delivery of it all is impressive. Marginally better than employment as a product tester at Toys R Us for a week!

REPTILE SMILE
'Automatic Cool'
(CBS 466131 2)

K K K

I SAW these boys recently opening a show for Electric Boys in Gothenberg and they're bloody good. Sadly, CBS appear to want to hinder their promising career by playing silly political games between international offices which has meant that a proposed European tour has been shelved (much to the disgust of the German side of the company), as has a stint over here with Electric Boys.

This is a shame because I really believe that Reptile Smile would do well in the UK. They're young, enthusiastic and proud owners of a debut album that owes much to Aerosmith and Guns N' Roses.

While the 'Smith comparison isn't readily apparent on the opening slice of basic rock 'n' roll that's the title track, the more the album gets into gear the more evident it becomes. And it's singer Peter Schapiro's Tyler-like tones that add the Boston cream pie flavouring. Check out his performances on 'Shove 'Em Down' or '2000 Miles' for example.

A killer instinct towards songwriting has yet to be honed to perfection so some tracks, like 'Fine Germany Steel', 'Holiday' and 'Rock 'N' Roll Monkey' do tend to drag, and 'Push' is just a rip-off of 'Walkin' The Dog', but I'm certain it'll all fit into place in time.

The production comes with no frills, the music is simple and basic, but the news is that with a little more belief and push from CBS Reptile Smile could do very well for themselves.

RETURN
'Straight Down The Line'
(CBS 466074 2)

K K K

PREVIOUS TO this release, Norwegian AOR boys Return had issued one other album on CBS along with an indie-issued debut effort.

Each album has seen the four-piece progress in stature, but they've yet to grab hold of that certain thing that can propel them into the international stardom category.

Compatriots Sons Of Angels have achieved fame and recognition in one go, but I fear that it may take Return at least another two records before they too can be raved about in the pages of the big *K!* Return are too ordinary at the moment. At times they sound plainly amateurish, to be blunt, for there's very little in the way of outstanding songwriting going on.

They need to learn how to write a classic song. 'United In A Scream' isn't one, it's just clumsy. The rather awful 'Forever You And Me' or depressing 'Come Back' and 'Call Of The Wild' are also pretty embarrassing.

'Russian Roulette' is a good song though, and proof that Return are more than capable of improving their lot. It's both well constructed and delivered, just like 'Lonely', a melodic hard rocker akin to Bonfire. And the baliad 'Can You Forgive Me' shows further proof that Return do have some plus points.

Certainly on the musical side the actual playing is to a fairly high standard.

Thus, when the quartet aren't trying to be Europe and relax a little, good things occur.

The hot new vinyl arrivals assessed by Dave Reynolds

Limp in London

Pic Deborah Trebitz/LFI

GREAT WHITE: in need of a good darn

GREAT WHITE
'Live In London'
(Capitol advance tape)
K K K

WOW! LIKE, make mine a fat one. As in overweight. Unhealthy. At risk from hardening arteries and heart strain. Make mine as fat as this CD-only live release from the band that ground to a halt somewhere just south of 1978.

Great White (or, more accurately, Jack Russell's Great White) are not a 'bad' band. Big, bold, bar-room anthems of shagging 'n' divorce, delivered with Russell's smoky histrionics and confined to the middle-league stadiums where they belong. In all honesty, Great White on stage in America can be a fearsome night out. You do, however, need all the trappings of Americana (sunshine, crap beer and underage groupies) for the show to have any impact.

Without these superficial ingredients (like, say, on a cold night at Wembley last November supporting Alice Cooper) Great White are often ludicrous.

Russell's futile attempts to ingratiate himself with an unsympathetic UK audience mar this 35-minute performance. Third track into the seven on offer and the vocalist's plonker is already flapping around outside his Spandex pantaloons.

"This song is dedicated to all the Page Three girls. A song about f**king all night long!" he rasps, immune to the threat of assassination as the band crank up 'On Your Knees'.

The audience response is negligible. The sound you hear is probably the stampede for hot-dogs if I remember correctly. Yet when Russell gets moody and sulky ('House Of Broken Love' and 'Face The Day'), Great White take on the dimensions of slick stadium acrobats, oozing melody and superlative guitar work.

Closing the set with 'All Over Now' and The Song That Ian Hunter Wrote ('Once Bitten, Twice Shy'), 'Live In London' is the sound of an American band at sea off foreign shores. The live sound is bass-heavy and murky, a lack of compassion that can only reinforce the allegations that the whole thing is little more than a record label's contractual obligation.

Great White's best bet is to head back to the Mid-West, rednecks and the MTV generation. 'Live In London' is simply a warm, comfortable old sock. ***CHRIS WATTS***

FOGHAT
'Live!'
(Sequel NEX CD112)
K K K K K

JUST LIKE punk never happened, eh?! There's no doubt that John Lydon *et al* had a major influence on the rock world, but some of the great stadium acts of the '70s were piling in more people than Joe Strummer could have dreamed about at the time. Take Foghat.

Now while you might greet this statement with the words 'Fog who?', let me assure you it's no wind-up that this ex-patriot Brit boogie band was one of the biggest live draws in America in '77. Don't believe me? Then phone Geoff Barton up immediately and get him to spill the beans, cos he's the only one of us here old enough to remember the details. However, if you need sonic approval of Foghat satisfaction then check this just-reissued CD of '77's 'Foghat Live' and give your ears a treat!

It's a hot Summer day, the guys and dolls have been boozing it up all day, preparing for the appearance of vocalist/guitarist Dave Peverett, guitarist Rod Price, bassist Craig MacGregor and drummer Roger Earl. And judging by the original album sleeve there were f**kin' thousands of the buggers there the day they recorded these six monster tracks, each and every one a gem of raucous rock 'n' roll that just oozed fist-thrustin', 'hey dude' party appeal. Imagine Status Quo with a far heavier, granite appeal and you've got some idea of what Foghat were all about.

Rod Price was a master of bottleneck disaster, and judging from the sounds he created, he musta played them solos with the bottle of Jack he'd just finished. Check out 'Road Fever' with the immortal opening couplet: *'Well I'm out on the road and I ain't gonna stop/Gonna roll till I'm old gonna rock 'till I drop'*, and you'll know what I'm talking about! Six long tracks, loadsa solos, the antithesis of what people remember '77 for – and yet it's one of the greatest albums ever to grace a death deck.

'I Just Want To Make Love To You', 'Home In My Hand', 'Fool For The City' – the sun beats down, the riffs keep-a-comin'. And me? I'm happy as a pig in the proverbial – especially with piece de resistance and album closer 'Slow Ride', a grinding, sleazy, slow crawl along that boogie highway that could go on for 28 minutes as far as I'm concerned! All this, plus some of the grooviest handlebar moustaches in the world.

Foghat had it all – so how come they blew it and became a lame and pale imitation of their former glorious selves by the turn of the decade? That's one for Arthur C Clarke, I'm afraid. Until he comes up with the answer, acquaint yourself with 'Foghat – Live!' and realise that '77 was a vintage year for heavy rock. If only this had been a double album!

HOWARD JOHNSON

MASSACRA
'Final Holocaust'
(Shark SHARK 014)
K K K

DESPITE THE unfortunate name, Massacra are no Glam band, but the latest in the current crop of Death Metal exponents who, along with Loudblast and to a lesser extent Agressor, represent a new-found respectability for the state of French Metal.

But whilst the likes of Deicide are garnering huge amounts of press largely because of their locality (Florida), Massacra are destined to pass largely unnoticed. This is a shame, because although they aren't as extreme as Deicide, in terms of aggression, speed and even production, Massacra have 'em dead beat.

From the general lyrical content (*'There's no alternative/Fight and kill or be killed'*, from 'Trained To Kill') to the almost fanatical compliance to the genre's self-defined narrow borders, it must be stressed that Massacra are nothing new or even particularly special.

But cuts like 'Nearer To Death' and 'The Day Of Massacra' boast sore vocals aplenty (incidentally these two tracks feature different vocalists but you'd be hard pressed to notice), dangerous riff pile-ups and thunderhead drums.

For lovers of Kreator, Sepultura and the likes, 'Final Holocaust' makes for hours of endless fun.

PAUL MILLER

VARIOUS
'Nobody's Child'
(Warner Bros 7599-26280-1)

K K

HERE IT is, kids! Proof Guns N' Roses can still just about remember how to record songs, with a brand new track entitled 'Civil War'. Unfortunately you're gonna have to be a real fanatic or else feeling pretty flush, as the song is tacked on the end of a 14-track compilation which attempts to pull at your heart strings in aid of sick or orphaned children in Romania (which is west of Tasmania, by the way).

So watch out for some really hideous stuff from the Travelling Wilburys, Van Morrison, Stevie Wonder and Bee Gees amongst others.

Meanwhile, Elton John has submitted a track called 'Medicine Man' that has a groove strong enough to knock the stuffing out of his aging peers, and Mike And The Mechanics – in association with David Letterman's in-house TV show band (featuring Anton Fig on drums) – give a bouncing pop rock version of 'Ain't That Peculiar'.

For real rock fans there's only Billy Idol's 'Lovechild' – a typical Idol-style tune to set you dancing – and, of course, the GN'R contribution.

I'm not a great fan of Guns N' Roses – in fact I despise them in many ways, not least for making reckless living look cool to young impressionable kids – but it has to said that 'Civil War' shows Axl and Co could be maturing. At first you probably won't recognise this as a GN'R song, until Rose bursts into his unmistakable screech on the run up to the chorus.

Maybe their new album will show Guns N' Roses to be deep thinking old farts who just want to sing about the Kennedys or the Vietnam war, in which case I guess they've already achieved what they set out to do.

Worth hearing if you're a Guns N' Roses fan, if only to see where your cats are now at. But remember – home taping is killing music and it's illegal. Ha ha ha.

DAVE REYNOLDS

DEATH SS
'Black Metal'
(Metalmaster CD/Met/120 import)

K K K

HAVE YOU ever tried spinning a CD backwards? Not easy, is it?! So fans of Black Metal looking for hidden, dark-Satanic messages on this album are better off sticking with vinyl!

Death SS are Italian, and hail from the beautiful city of Florence. Quite why they choose to write about Satan, with all that wonderful kulture (steady, Hotten!) around them, is beyond me! Maybe it's all a front, who knows?

So what demonic nasties have we on offer here? Well, how about the opener 'Kings Of Evil' – an original title if ever I saw one?! Pretty nondescrypt (geddit?!) really, but competent enough in a FRASHY sorta way, but it's the lyrics that get me every time with these European bands. Just check this out: *'Come with us we're the kings of evil, come with us into the satanic service'*!

'Cursed Mama', meanwhile, has a Dario Agento feel to it, especially in the doomy opening, and is ackshully quite entertaining in the RIFFING department. 'Buried Alive', meanwhile, surprisingly came across as Black Sabbath meets Accept! But the biggest surprise comes on 'Welcome To My Hell', where Death SS have tried to be clever by looking thru' the English dictionary for a word to replace 'corpse', and decided on 'Cadavers' – which translated means 'of corpse-like pallor'.

And at last the 'Death Bell' rings on the title cut 'Black Mass' – more 'Doom 'N' Gloom' just the way these boyz like it, and if you like 'Black Metal', then Death SS could well be your cup of blood!

Death SS have the potential to become quite an interesting band. For the moment though, file under 'novelty'!

XAVIER RUSSELL

AGRESSOR
'Neverending Destiny'
(Noise NUK 154)

K K

THE GODS don't look kindly on Agressor. 'Neverending Destiny' is one of those albums that you're doomed never to hear in its entirety. Three tracks in and the phone rings ("Paul, it's Alison, where's that bloody review you promised me last week..?"), four and the Jehovah's Witnesses are hammering on the door, five tracks in and England are on the telly.

And sometimes you question just why you're bothering in the first place, cos Agressor don't have an original thought in their heads.

They've been around four or five years and once released a demo entitled 'Satan's Sodomy'. They picked up a few slaggings for their debut record, but appear to have done little else since.

But beneath their Death Metal roar there's plenty of Bay Area-inspired crunch (not least of which is 'Elemental Decay', which unashamedly bastardizes Metallica's 'Metal Militia') and, during their adventurous moments, they sound a little like Coroner.

Tracks like 'Paralytic Disease', 'Voices From Below' and, ahem, 'Bloody Corpse' are frenzied Death Metal right down to the required ultra-sore vocal delivery from guitarist Alex Colin-Tocquaine. But, after a while, the similarity of the delivery kinda leaves you cold.

Since recording 'Neverending Destiny' Tocquaine has reputedly fired the other two guys, leaving Agressor batting on an increasingly sticky wicket. And 'Neverending Destiny' really isn't a strong enough epitaph for many to mourn their passing.

PAUL MILLER

METALLIMONTH

■ FOUR-K reviews were coming out of *Kerrang!*'s fat ass this month, with no less than 24 albums in July's four issues having the 'Krikey!' tag slapped on their new born bottoms.

And it was **Poison's 'Flesh And Blood'** (Capitol EST 2126) in issue 297 that started the ball rollin', with Miss Joy reckoning, 'It's good', yet in a reference to that hit single, adding, 'but nothing compared to the hedonism of an unskinny bop'. Wow! I know two or three girls that are even better than a Poison album!

Magnum's **'Goodnight LA'** (Polydor LP 843 568-1) – an album worth buying just for the brilliant Hugh Syme cover – also got four, as did **Michael Lee Firkins**' (who?) eponymous debut (Roadrunner RR 9399-1) and **Suicidal Tendencies** for **'Lights... Camera... Revolution'** (Epic EPC 466569).

Surprisingly, **Exodus'** new **'Impact Is Imminent'** (Capitol EST2125) LP hit a brick wall at 200mph, getting just three Ks.

■ ISH 298 managed to deliver the greatest proportion of four-K reviews. **Ian Gillan**, back on Glory Road, led us off with **'Naked Thunder'** (Teldec/EastWest 9031-71899-1), which Neil Jeffries reckons is 'the best thing Gillan's put his name to since 'Mr Universe' '. I dunno, I thought the Rupert The Bear-style cover art of 'Magic' was pretty neat...

Anthem's **'No Smoke Without Fire'** (Music For Nations MFN101) also got a four – and when doing the review, yours truly mentioned that it was the Jap band's third album, but it is, in fact, their fifth or sixth. The reason is, they have released more LPs back home in Japan than they have issued so far in Europe.

Other four-K wonders included **Pat Travers Band 'School Of Hark Knocks'** (Episode LUS LP4), **Broken Bones 'Trader In Death'** (Heavy Metal HMR LP 141), the Eddie Van Halen-produced **'Private Life'** from **Private Life** (Warner Brothers 9 26150-1 Import) and **Crash Alley**'s eponymous CD (Paphian CD 6434 import).

This issue also saw two five-K awards going the way of **Barren Cross**' **'Hotter Than Hell Live'** (Medusa MD 9383-1), and the hard to find **'Chemical Exposure'** from **Sadus** (Sadus DTP 2112 import), which Paul Miller reckons is the 'most extreme album I've heard in ages... beyond even the sick minds of Kreator or Sepultura'. Easily a Thrash classic.

At the other end of the scale – and it's a place usually reserved for them – came **Manilla Road** and **'The Courts Of Chaos'** (Black Dragon BD045). A very low rating hardly breaks with tradition as far as they're concerned, but a J (less than one K!) award is somewhat unusual.

■ THERE WERE only three of the korkin' four-K'ers in issue 299, but they included **Hexenhaus**' great **'The Edge of Eternity'** (Active ATV 13), the Epic compilation **'Rock Machine Volume One'** (Epic 466943-1) that features Killer Dwarfs, Johnny Crash, Donnie Miller (when are you going to run my feature Geoff?), Riot and Ozzy etc, and the **Skin And Bones** debut **'Not A Pretty Sight'** (Equinox EQN LP2) that the Zell reckons you'll all be into, 'if you like it cheap and instant'.

By no means cheap or instant are **Winger**, but new two-K album **'In The Heart Of The Young'** (Atlantic 7567-82103-2), just isn't very good *(Don't believe him, it's great! – Rest Of Staff)*.

Crosby, Stills And Nash with **'Live It Up'** (Atlantic 7567-82107) (K) had our own Mr Angry, Chris Watts, declaring them to be, 'exceptionally stupid', before later urging **Trixter**, 'like the rest of White Metal', to, 'go buy a torch and play with yourself under the blankets' after listening to the two-K rated **'Trixter'** (MCA/Mechanic MCAC 6389).

Er, only problem there, Chris, is that Trixter are NOT a White Metal band!

■ FINALLY, IN the record breaking 300th edition of this magazine, Neil Jeffries found the urge to steal long-time Barton copyrighted lines like 'greatest covers album of all time' as he slobbered all over **Dread Zeppelin**'s **'Un-Led-Ed'** (IRS EIRSA 1042), with five Ks slapped on it.

Um, if this is Metal can I review Wendy & Lisa's superb 'Erotica' album next week, Alison?

Meanwhile, back in four-K land, **Annihilator's 'Never, Neverland'** (Roadrunner RR9374), **Sweet FA**'s **'Stick To Your Guns'** (MCA), **Trouble Tribe**'s self-titled debut (Chrysalis F4 21740 import), **Mother Love Bone**'s **'Apple'** (Polydor 8431911), the **Riverdogs' 'The Riverdogs'** (CBS Associated/Epic 7464-46021-1 Import), **Iggy Pop**'s **'Brick By Brick'** (Virgin America VUS LP19) and **Pantera**'s **'Cowboys From Hell'** (Atco 91372-4) all got the thumbs up.

Love Dolls didn't. They got kicked with one-K for **'Love One Another'** (Buy Our Records BORE 4003), our Mörat reckoning, 'No doubt this LA (all gal) four-piece could blow-job their way to the top... but if they gig in the UK hopefully the likes of Jezebelle will pull their heads off and shit down their necks'.

Plop.

By DAVE REYNOLDS

MONSTERS OF ROCK REVISITED

Only a few short weeks to go until D-Day (that stands for 'Donington-Day', sucker!). Yep, Monsters Of Rock 1990 is almost upon us... and to whet your appetites for this year's event, here we present the first instalment of a three-part serialisation of journo JEFF CLARK-MEADS' upcoming book on the world's foremost Heavy Metal spectacular! This ish we backtrack to the festival's genesis in the summer of 1980, and a bill featuring TOUCH, RIOT, SAXON, APRIL WINE, SCORPIONS, JUDAS PRIEST and RAINBOW...

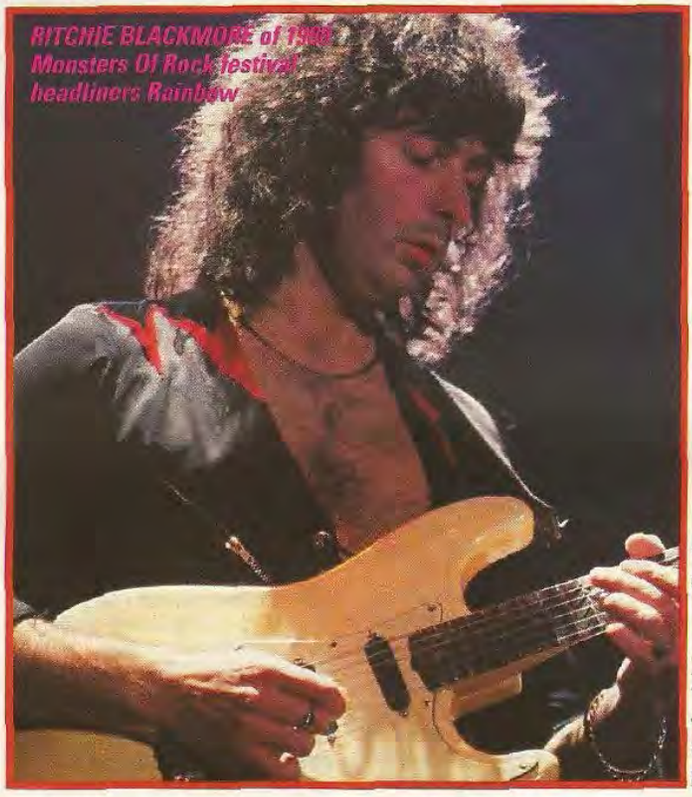
YOU KNOW the problem. It's late on Friday night, you're standing facing your front door with the key in your hand but, due to the effects of spending the last nine hours in the pub, the keyhole has completely disappeared.

The world of hard rock and Heavy Metal faced a similar challenge of location 10 years ago. Hands up, then, all those of you who knew where Castle Donington was before that first Monsters Of Rock gig back in 1980. Excluding locals and motor racing fans, that's not many. OK, people, hands down – thanks.

For all it had contributed to the contemporary music scene prior to the '80s, Donington might as well have been located in a deep crater on the dark side of the outermost moon of Neptune.

Castle Donington has rightly gained a reputation for staging the finest open air rock concerts ever seen on the face of this or any other planet. Indeed, it could be argued that the people behind Donington rock actually invented the concept of the outdoor Heavy Metal thrash.

The men responsible in the main for those shows and that reputation are Paul Loasby and Maurice Jones, men who took their commercial life in their hands when, back in 1980, they decided to stage Rainbow, Judas Priest, the Scorpions, Saxon, April Wine, Riot and Touch on an untried site in the middle of a recently-rebuilt racing circuit in a quiet corner of the Midlands of England.



RITCHIE BLACKMORE of 1980 Monsters Of Rock festival headliners Rainbow

Pic Michael Johansson/Repfoto

Not until these two attempted to breathe life into what became the Monsters Of Rock had anybody put on anything so long, so loud and so heavy. They discovered it was the kind of pioneering experience which demonstrates to you that adrenalin is really brown.

PAUL TAKES up the story of how it all began: "When all this came up, I was still working for promoter Harvey Goldsmith, but wanting to leave. The seed in my mind was planted at the very end of Rainbow's 'Down To Earth' tour in 1980, which I'd run. The band were at their hottest and I thought, 'What a good idea if I could persuade their manager, Bruce Payne, and Ritchie Blackmore to do an open-air show to start off my solo career'.

"The actual idea was born in March 1980. What I needed was an open-air site capable of holding up to 100,000 people within a 50 or 60 mile radius of Birmingham, which is where the biggest concentration of Heavy Metal fans is, and preferably near a motorway, train stations and an airport. When I first saw Donington Park I thought it was fantastic.

"Now Maurice and I have always got on very well. He likes a drink and I like a drink and we've had a few together over the years. I rang Maurice – who was already big in promoting gigs in the Midlands – and I told him that I'd got two of the three ingredients to do a show: a band (Rainbow) and a venue (Donington). What I needed was a partner with the third – money. Maurice said he was up for it.

"I met Maurice and a guy called Mike Goode on site and we agreed Donington was perfect. Well, perhaps not quite, but it's about as perfect a natural amphitheatre as you are going to get.

"We set up a company to put the show on, doing most of the work out of Maurice's offices in Walsall, and tried to get on with it. Doing the show was... er... an interesting experience because neither I nor Maurice had done an outdoor concert before."

Says Maurice: "It was a crazy venture at the time. We had very, very little time to put it together – about three months in all – so that first year it was the blind leading the blind into blind optimism."

PAUL QUINN of Saxon tries out prototype Steve on unsuspecting Donington '80 crowd

Pic Ross Halfin

PAUL AND Maurice needed all that optimism at times. In the weeks before the show, Castle

1980 FESTIVAL FACT!

NOBODY WHO was there will forget the first year's mud. One of the mini-buses used to ferry staff about the site lost a door, which promptly sank beneath the underfoot brown stuff and was never seen again!

Donington Parish Council, mindful that their daughters, sons and livestock might be raped and pillaged (though not necessarily in that order) by marauding headbangers, applied for an injunction to stop the show going ahead. Happily, that legal action quietly fizzled out without doing any damage, which is more than can be said for a demonstration of the show's pyrotechnics to the local fire brigade.

A couple of days before the concert, fire safety officers wanted to find out what was going to happen to augment Rainbow's set. Paul explains what they were shown: "It was during Judas Priest's soundcheck when our fireworks man, Mad Martin Blake, let off an explosion that ricocheted through the ground, blew out the PA, did £18,000 of damage and could be felt three miles away. We... um... toned it down a bit for the actual show."

The idea was that explosives would be set up in the trees around the site and detonated to send shock waves through the crowd. When the demonstration took place, Maurice was standing at the top of the track about as far away from the stage as you can get. He says: "I remember this shock wave coming past me and literally tearing at my clothes. I got back to the stage and there were people lying on the floor; they thought it was armageddon. It was very spectacular but I think if we'd done it on the day the audience would have ended up somewhere near Loughborough."

And if those pyrotechnics failed to bring armageddon to Donington, the rain nearly did. The deluge that came down in the week before the first Monsters Of Rock hit the floor harder than a British heavyweight boxer. It went on for five continuous days and made setting up the tons of equipment a bit like some painfully cruel version of 'It's A Knockout'.

SAYS PAUL: "The amount of rain was unbelievable. Don't forget that I'd borrowed money personally to put on this show and the night before, at four o'clock in the morning when a monsoon is coming down in Castle Donington, I'm sitting there with a bottle of scotch thinking, 'This is the ultimate, the biggest disaster in the history of rock 'n' roll and I'm going to lose everything'. Not that I *had* anything, but I was going to lose it anyway."

KK DOWNING of Judas Priest and his adoring public

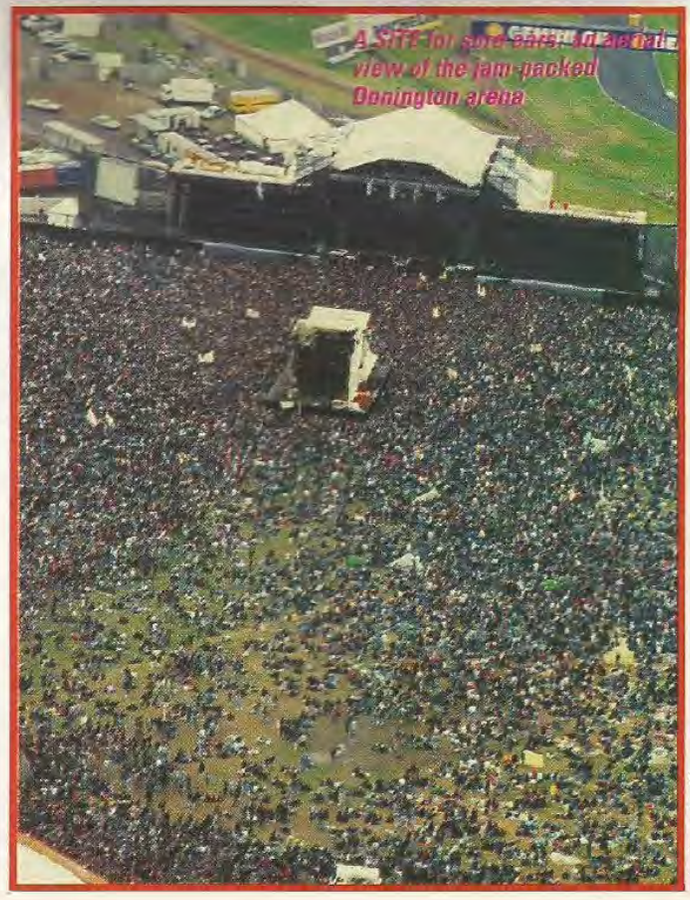
Pic Robert Ellis

Maurice adds: "We'd got over all these problems in putting on the show, then you come to the week before and all it does is piss down with rain. It absolutely poured down. I slept on site on the Friday night and woke up about six in the morning on the day of the show. When I looked out, it was so misty and wet that you couldn't see your hand in front of your face. But, in the end, it turned out to be a beautiful sunny day. The problem was, all the damage had been done by then.

"The show went ahead and everybody got covered in mud – and I mean absolutely everybody, including artists. The bands, though, all took it in good part. They all said they'd never come back again!

"In the end, we had something like 35,000 people there and lost money but the day went off without any major problems, really."

However, as Maurice says, the weather actually on the day was seriously nice. The sun shone bright enough for Saxon to immortalise it in verse (remember the *'We sat in the sun/And the bands played on'* chorus from 'And The Bands Played On') and the day was warm enough to help those brave souls who had queued all night in the rain for the privilege of being first in to dry off a bit.



A SITE for sore eyes: An aerial view of the jam-packed Donington arena

Pic Ross Halfin

SO, COME midday, the sun was shining bright and American four-piece Touch took the honour of being the first band ever to play before an audience at Donington Park. Their set was tight and breezy but the band's lack of prominence in the aftermath is evidence that it didn't exactly set the world on fire. Even so, it wasn't bad for a kick off and injected a party atmosphere at an early stage of proceedings.

Touch did, though, create one little bit of Donington folklore, a story centring around events as the band left the stage. The warmth of the day meant that they finished their set drenched in sweat and gasping for a beer so (not unreasonably) bass player Doug Howard grabbed a can of brew as soon as he got out of public view. Such was his enthusiasm for a bit of lubrication that he completely failed to notice a bee that was sitting on top of the tin also filling its belly with ale.

Now, the bee was distinctly peeved about being swallowed (again, not unreasonably) and stung Doug in the throat as it went down, instantly bringing the American to his knees vomiting. Doug was rushed to the first aid building backstage and, as the press clustered round the door, the band's manager, Bruce Payne, came out looking grim-faced.

There was a hush as he announced: "It was touch-and-go but the doc's finished work and he says the bee's going to pull through." Doug's cry of 'F**k off!' from inside proved he had suffered no lasting damage.

Next up were Riot, a band whose name had caused the local constabulary to raise an eyebrow, fearing that they might be promoting a new line in public disorder. They weren't, although things did get a bit rowdy by the time Saxon took the stage. Big bad Biff Byford was at the height of his ear-bashing, crowd-

KONTINUEZ OVER

1980 FESTIVAL FACT!

ON THE day of the festival the weather was good enough to persuade Rainbow's crew to strip down to their T-shirts, each of which bore the legend, *'No head, no backstage pass'*. There are some of us who wish they'd kept their coats on...

MONSTERS

FROM PREVIOUZ PAGE

exciting powers in those days and if anybody was 'getting tired' (to quote what became his catchprase) they didn't show it once the band launched into the likes of 'Wheels Of Steel' and 'Strangers In The Night'. Perhaps the biggest reaction Saxon got, though, was for 'Backs To The Wall', a song that was included in the album of the show, a long-deleted Polydor volume called (imaginatively enough) 'Monsters Of Rock'.

APRIL WINE were next on and presented a smooth, cultured set which was a fine counterpoint to the Scorpions who, in the following slot, were at their raucous, rampaging best. Most folk I talk to seem to think that their version of 'Another Piece Of Meat' that day had an edge and a venom that they haven't seen before or since.

Then we came to Judas Priest and possibly the most famous quote ever launched from a Donington stage. Singer Rob Halford, excited about playing less than 40 miles from his native West Bromwich, asked mid-set: "Who here is from north of Birmingham? Who's from south of Birmingham?"

As an audience who had gathered from every corner of the country and many parts of the world tried to work out what was the significance of Birmingham and whether Helsinki was north and Texas was south, Rob added: "Cor, you're from all over the place, aren't you?"

Rob still remembers the incident well. "I don't think anybody really knew where people were coming from," he says. "I was just trying to establish very roughly where people had travelled from." Er... yes... OK, Rob.

Priest's set that day was sharpened by the fact that the band had just returned from an American tour and, as Rob says, were primed and ready to go. For the band, there were several other factors that made the show particularly exciting, like the fact that Priest have known Maurice for years – Rob actually lives next door to him in the West Midlands – and the trail-blazing nature of that first Donington.

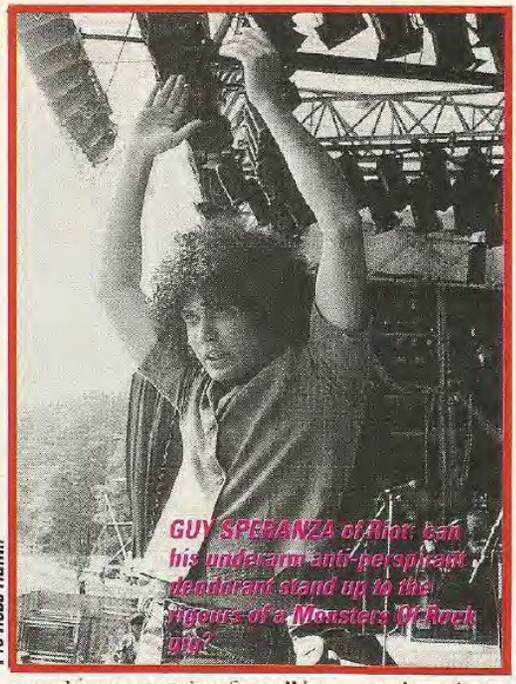
Rob recalls: "We were very aware that it was the first festival of its type in the UK and was a major event in that respect. Our initial reaction when we first heard about it, like most people in the rock business, was that we'd like to give it a crack. When I first spoke to Maurice about it, he was very excited and with him being so closely associated with Priest made it even more exciting for us.

"When I saw the bill, with Rainbow headlining, I thought it looked great because it was all Metal. All the festivals that had happened in the UK before had had a cross-section of bands so this was the first to go with specially one type of music.

"ON THE day, I thought it was cracking. It was especially good for us because they were our home crowd if you like and we felt very comfortable. Really, though, it doesn't matter if a Metalhead comes from Birmingham or Glasgow or California, but we were aware that we were just a few miles from our home turf."

Rob readily admits that he was very nervous before the show and, if you ask him how he coped with the tension, he'll give you his time-honoured recipe for relaxation: "About a dozen pints of Banks's ale."

Another man who figures prominently in the saga of the Donington fireworks is Cozy Powell, the Rainbow drummer

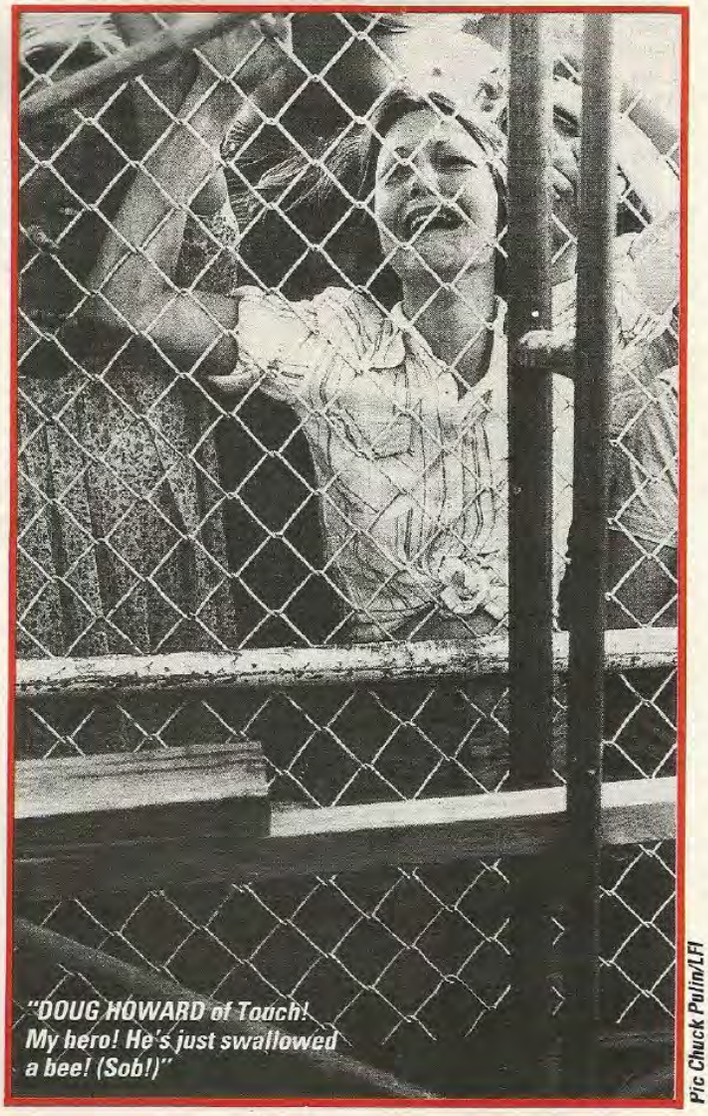


GUY SPERANZA of Riot: can his underarm anti-perspirant deodorant stand up to the rigours of a Monsters Of Rock gig?

Pic Ross Halfin

...NOPE!

Pic Paul Cox/LFI



"DOUG HOWARD of Touch! My hero! He's just swallowed a bee! (Sob!)"

Pic Chuck Pulin/LFI

1980 FESTIVAL FACT!

JUDAS PRIEST guitarist Glenn Tipton took home some spare festival fireworks as a souvenir of the day's events. He didn't discover the difference in potency between your average five quid box of rockets and the professional type until he let off one of the latter in the garden of his Walsall home on Bonfire Night. His garden looked like the battlefields of the Somme the morning after...

BRIAN GREENWAY relaxes in the, er, doorway of the, um, April Wine backstage caravanette...

Pic Robert Ellis

at the time who played his last set with the band at the Monsters Of Rock. He reckons the test blast that blew out Priest's equipment actually lifted up the stage by about six inches. Of Priest's reaction to the damage, he says with a hint of understatement: "They weren't too pleased. I think there was a bit of swearing done".

Those fireworks were originally intended to go off during Cozy's drum solo, as he explains: "Being my last show with Rainbow meant that it was a bitter-sweet festival for me and I was determined to go out with a bang.

"I remember there was a lot of tension in the air when we took the stage and on the night it was a case of every man for himself. I don't normally have a drink when I'm playing because it slows me down, but that night I was so agitated that I have to say I did have a quick bevy."

RAINBOW'S RITCHIE Blackmore handled his nerves in another way. Before the show, he meditated in a tent filled with candles that had been specially set up for him at the rear of the stage. That gave him the kind of confidence you need to go out and play games with a multi-megawatt, quodrophonic sound system.

For those of us in the middle of those four stacks of speakers, the results were impressive. You felt cocooned by the songs and, when Ritchie got aggressive and let rip, it was like being nailed to his wall of sound. He evidently enjoyed himself that night, too. As is his custom, he led the rest of the band a merry dance at times, launching into 'Will You Still Love Me Tomorrow' without warning or having mentioned it to any

KONTINUEZ OVER

1980 FESTIVAL FACT!

RAINBOW VOCALIST Graham Bonnet forgot the words to the band's meisterwerk 'Stargazer' and busked his way through two verses. He might have just got away with it, too, had the song not also been included on Polydor's live 'Monsters Of Rock' LP, giving people the chance to analyse his ad-libbing at leisure...

DEEP PURPLE

A Complete Concert On Video

Blackmore · Lord · Gillan · Glover · Paice · Live in Denmark 1972

Highway Star · Strange Kind Of Woman · Child In Time · The Mule · Lazy · Space Truckin' · Fireball · Lucille · Black Knight

Filmed in March 1972 just after the band had finished work on their Machine Head album this video distils the essence of the band into 100 minutes of powerful hard rocking.

Warning! Your television may disintegrate!

Deep Purple · Scandinavian Nights
Connoisseur Collection Video CCV1000
44 Seymour Place, London W1H 5WQ
Available Now From Pinnacle Records

MONSTERS

FROM PREVIOUZ PAGE

of them before the set. It says a lot for the quality of musicianship within Rainbow that they immediately picked up what he was doing and went with him all the way.

In the end, Rainbow's set was magnificent. Ritchie was at his most imperious and inspired, Cozy drove along with his customary power and precision and singer Graham Bonnet led the line superbly, despite his white jacket making him look a little like an ice cream salesman. It was a triumphant end to a triumphant day...

IN TERMS of the future of the event, though, the most significant success was that 35,000 turned up, very, very few of them got into any kind of fuss and they went away again, either drunk, happy or both. The police, who have been big supporters of Donington rock over the years, congratulated everybody on the way they behaved and even a spokesman for Castle Donington Parish Council – those steadfast guardians of right and public decency – was forced to admit he was 'quite pleasantly surprised'.

Maurice Jones looks back on 1980 with: "What can you say about it? It was the start of something, even though at the time we had no idea which way it was going to work out at all. It was done with a lot of hope but without knowing where it was going to lead us".

Paul Loasby adds: "It was a great day. That show Rainbow put on is still one of the best headlining performances seen at Donington. We knew the press were going to slag it off, though, because nothing like this had ever been done before. Nobody had ever done a true Metal festival before; it was the first of its kind and it was an incredible risk.

"Even then, my feeling was that this could be a show that would run and run and run. The only problem was that getting the right headliners was always going to be difficult because it's not easy to keep finding Metal bands who can pull in 50,000 or 60,000 people.

"Even the locals liked it after they'd seen it. They'd much rather have a rock show than motor-racing at Donington Park because the crowd are so friendly – they're the nicest kids in the world. The pubs that opened couldn't sell enough and every other trader that opened couldn't sell enough."

THE QUESTION then arose of whether that strikingly successful first year would be repeated. It was always in Paul's mind that Donington rock would be an annual event, and his vision came that much closer when, on the day of the show, Paul and Maurice spoke to then-AC/DC manager Peter Mensch.

Says Maurice: "We decided we were going to do another one when we were told by Mensch to start looking to do a show with AC/DC next year..."

OUR SERIALISATION of Jeff Clark Meads' Monsters Of Rock book continues next week with a blow-by-blow account of the 1984 festival, which featured the awe-inspiring line-up AC/DC, Van Halen, Ozzy Osbourne, Gary Moore, Y&T, Accept and Mötley Crüe!

ROGER GLOVER of Rainbow and wellie roadie

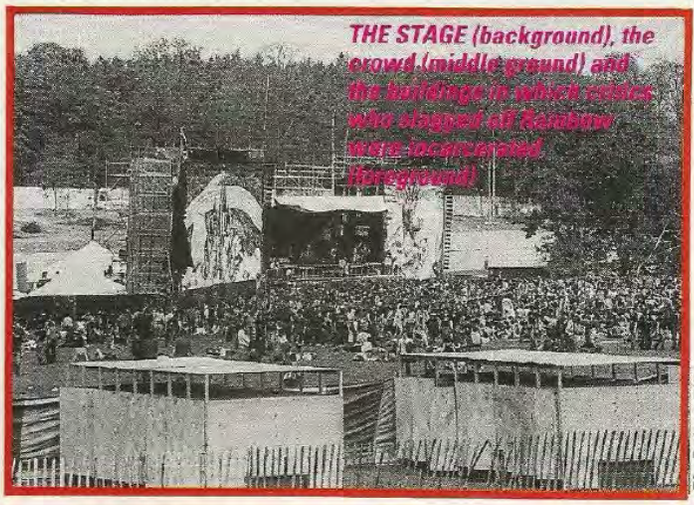
Pic Robert Ellis

1980 FESTIVAL FACT!

JUST ABOUT everybody has fond memories of Donington 1980, even Rainbow publicist Jennie Halsall who was sacked as soon as the review of her band's show appeared in print. Referring to the temporary nature of many of Rainbow's musicians, she retorted when told of her dismissal: "At least I lasted longer than most band members!"

COZY POWELL and Roger Glover try to wreak copies of Rainbow's then-current album 'Down To Earth' from the clutches of festival DJ Neal Kay. Unfortunately Kay's forefinger has been spot-welded to the LP cover...

Pic Paul Canty/LFI



THE STAGE (background), the crowd (middle ground) and the buildings in which critics who slagged off Rainbow were incarcerated (foreground)

Pic Robert Ellis

SHRAPNEL

■ ***PRO-MINDED BASSIST***
Chris St John seeks Queensrÿche/Vicious Rumors-influenced musicians to original band. Send tape/bio to: 25 William Street, Windsor, Berks SL4 1BB.

■ **VOCALIST REQUIRED**
by Liverpool Doom band. Studio work/gigs waiting. Influences King Diamond/Candlemass/Celtic Frost. Call Kev on 051-531 9015.

■ **TRANSIT OF VENUS**
seek drummer with image. Send pic/demo to: E Saunders, 27 Codicote Drive, Garston, Watford, Hertfordshire WD2 6QS.

■ **SONGWRITER**
seeks guitarist/bassist/drummer for Hanoi/Dolls influenced group. Image/ability not important. Contact: PJ Ansell, 231 Hiltingbury Road, Chandlers Ford, Eastleigh, Hants SO5 1NJ.

■ **VOCALIST/FRONTMAN REQUIRED**
by South Wales band. Call (0495) 312619.

■ **DRUMMER**
seeks band in Liverpool area. Enthusiastic and determined. Call Dave on 051-256 8871.

■ ***METAL GLORY***
fanzine issue four is now available priced £1.50/$3(US) from: Metal Glory, c/o Erik Sontum, Stovner Senter 32, 0985 Olso 9, Norway. The 32-page offset-printed magazine features Lizzy Borden, Seiges Even, Midas Touch, Chrome Molly etc.

■ ***NOIZE***
fanzine issue one is now available priced 50p from: S Hossack, 6 West Shore Street, Ullapool, Scotland. They seek demos/contributions for issue two.

■ **VOCALIST REQUIRED**
by Midlands-based Dokken/Bon Jovi style band. Call Rich on (0533) 395143.

■ **VOCALIST**
seek to join/form Maidstone-based, Leppard/Zeppelin/Bon Jovi-influenced band. Call Glenn on (0622) 672903.

■ ***AWOL***
have released a new single, 'If Only', on their own MCM label.

■ **GUITARIST REQUIRED**
by 'powerful, Whitesnake/House Of Lords/Magnum-influenced' band. Send tape/bio/pic to: GMP Management, 27 Lansdown Place, Cheltenham, Gloucester GL50 2HX.

■ **BASSIST**
looking to form Queensrÿche/Leatherwolf/Dokken-style band. Call Chris St John on (0753) 859439 (after 6pm).

■ **PS MULVILLE**
formerly bassist with Welsh AOR band Deadline is seeking a band with "a heavier direction". Own gear/transport. Willing to relocate anywhere in Europe. Call PS on 051-649 9150.

■ **RFM-ROCK RADIO**
is a new radio station seeking an IBA licence to begin broadcasting. Contact: RFM-Rock Radio, 105 Newport Road, London E10 6PH for full details of the station and its campaign and merchandise.

■ **GUTTER DOLLS**
urgently require a London/Surrey-based, Hanoi/Lords/Dogs-influenced drummer. Call Nigel on (0306) 712595.

■ **SCARION**
seek Danzig/Metallica/FNM-influenced, South London-based drummer. Call Paul Ragget on 081-251 6366 (daytime).

■ **COCKNEY REJECTS**
have replaced drummer Keith 'Stix' Warrington with Mick Burt.

■ **SLOUGH-BASED ROCK BAND**
seek vocalist/frontperson. Experienced preferred, character essential. Contact Chris on (0753) 73521.

■ **DOUBLE BASS DRUMMER**
seeks "powerful, success-hungry band". Influences W.A.S.P./BulletBoys/Mr Big. Willing to relocate. Contact: Ruff, 6 Jersey Avenue, Bispham, Blackpool. Call (0253) 592282.

NOVOCAINE JANE
play Basildon Roundacre August 24. They seek a support band for this show. Interested parties should call Lee on (0375) 641697.

LARRIKIN
play Burnley Carlton Club August 15, Stoke Wheatsheaf 23, Burnley Town Mouse 24, Swindon Monkey September 12.

DARKENED
play Hull Tower August 5 (with Re-Animator), Bradford Queens Hall 24 (with Bolt Thrower), Manchester International September 17 (with Autopsy and Paradise Lost).

HOPE 'N' GLORY
play Cambridge The Rock August 3, Cambridge Boat Race 9, St Neots King's Head 18, Fordham Crown 25, Newmarket Rising Sun September 8, Bedford Angel 14.

KUDAS
play Partington Community Centre August 3, Lancaster Boars Head 11.

CORRUPTION
and Agression play Liverpool Wilsons August 2.

RED SKY
play Preston Ribdale August 24, Bolton Oscars 30.

PRETTY TAME
play Machen Ffwrum Ishta August 6, Norwich Squash Club September 1, Norwich University 22.

RICH RAGS
play Dunstable Wheatsheaf August 1, Hastings Crypt 2, Portsmouth Pied Piper 3, Isle Of Wight Riverside 4, Birmingham Edwards 6, Wombwell Main WMC 8, Oxford Dolly 12, St Albans Horn Of Plenty 13, Sheffield Library 25.
The band's 'Bedlam' EP is available priced £4 from: 431A Endike Lane, Hull, North Humberside HU6 8AG.

JUST
play Gloucester Deanswalk August 5, Stroud Railway 19.

METROPOLIS DC
play Walthamstow Royal Standard August 10.

LONDON LIMELIGHT
begins a "dance rock" night every monday, featuring Bon Jovi/Dan Reed/FNM etc. Admission will be £3 (up to 11pm), £5 (thereafter).

NO SURRENDER
play Melksham Bear August 30, Crawley New Inn September 1, Oxford Dolly 2, Swindon Monkey 12, Bristol Bridge Inn 19, Newport TJ's October 4.
For more information call (0272) 332905.

The big page full of itsy-bitsy stories. Write to: Jon Hotten, Shrapnel, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Inclusion is free, but it's first come, first served – so please give as much warning as possible!

THE DOME

■ the Saturday night home of Krusher's Rokkkkk Klub, is offering an exclusive deal to all *Kerrang!* readers. Just post off this panel and they'll send you your very own laminate for six months FREE membership (worth £7.50) to this North London Den Of Din. The card will entitle the holder *and* guest to get into the Dome for the price of one (£5); or the holder to go in alone for just £3. The club is a decibel dealin' HM disco, with *regular* bar prices, above the Boston Arms pub in Tufnell Park (nearest Tube: Tufnell Park on the Northern Line just across the road). You'd be mad not to go, and Metal Moshin' Mad if you do...

KERRANG! THE DOME

ROKKKKK KLUB MEMBERSHIP

NAME.....
ADDRESS.....
.....
.....
..... POSTCODE
Date..... I am 18 or over
signed.....

Cut out this quarter page and post it to: *Kerrang!* Rokkkkk Klub Offer, The Dome, 178 Junction Road, London N19 5QQ. DON'T FORGET: enclose a stamped, self-addressed envelope for return of your laminated membership card...

WHAT THE BLAZES IS GOING ON? (PART II) AN INTERVIEW TAKEN FROM AND INSPIRED BY JON BON JOVI THE CREATOR OF THE MUSIC TO THE FILM 'YOUNG GUNS II' TRANSCRIBED AND WRITTEN BY MICK WALL

CONSIDERING HE'S only actually in 'Young Guns II' for about 30 seconds, the publicists in Hollywood are certainly making a meal out of the fact that the movie has Jon Bon Jovi in it...

"Tell me about it. I mean, I don't want 'em taking advantage of our fans, making believe like this is my first big film part or anything.

"Like the album. I'm pissed off because first they were gonna use at least four of the songs in the movie. Then it was three.

"Now I'm afraid that the last cut was only two. So here's gonna be my friends and fans and family going to see a movie that I'm in for 30 seconds and I have two songs in. But they're marketing it like it was my first major film role or something..."

In your own mind, is the soundtrack record (Full title: 'Blaze Of Glory: Music From And Inspired By The Film Young Guns II Written And Performed By Jon Bon Jovi') *different from a Bon Jovi record?*

"Musically, it's real different. If I were to do a Bon Jovi record for this film, I would look foolish and they would look foolish for hiring me. It had to be different, it had to be a little off the wall. With that in mind – that's why I did it."

What is it about the cowboy image that appeals to you, though? Is it the same as the rock 'n' roller type of thing?

"I think it's that kind of lifestyle. The truth of the matter is, like the way we wrote 'Wanted Dead or Alive', I feel that you ride into town, you don't know where the f**k you are. You're with your 'gang'; stealing money; getting what you can off any girl that'll give it to you; drinking as much of the free alcohol as you can and being gone before the law catches you.

"Before someone wakes you from this wonderful dream and says, 'You're an asshole, you're going to jail'. Because it's not the real world I'm living in, it's a dream sequence, a big f**king wet dream."

RATT'S NEW album features you doing backing vocals on a track called 'Heads I Win, Tails You Lose'. It's a great track. How did you end up doing that?

"Well, they asked me and I said, 'Yeah!'. I was doing my record in LA at the same time as they were. I think that the years that have passed have helped both of us as bands to be allies. When we opened for them (in '85) it was hell. Me and Stephen (Pearcy) definitely didn't get along.

"Now, I truly like Stephen a lot and I think both of our bands are very good friends.

"The thing is we both grew up, I think, and have seen the highs and the lows and realise that there is room enough for everyone. Both of us came down off of our high horses and realised that it's a friendly sport, you know. I like the new Ratt record, they've got some good shit in there."

Do you think that you're a nicer person than you were five years ago?

"Maybe. I hope so. I think I'm a little more cynical and sceptical. I hope I am nicer, but you'd have to tell me that. Other people would have to tell me whether I am or not."

All I remember is a very energetic and excited kid.

"I still think I have a lot of energy and I am excited. That's probably another reason why the band is going their own ways. We are supposed to, like human beings do, take some time off.

"I gotta settle down. The way I figure it is, if I was to sit with Freud or one of those guys, he'd tell me it was because I hate my wife or my mother or something. Because all I like to do is go and work. I dig making records."

Do you think that your individual fame has made you make a conscious decision not to turn into an asshole and to try and stay a 'human being'?

"No. People will say about you what they want. I mean there's a DJ here in New York named Howard Stern who went on a rampage for about a year saying what scumbags me and my organisation are."

Why?

"Because I couldn't go to his radio station the week 'Bad Medicine' came out. He literally went on a tirade for a year and it really upset me. I was a true friend of his.

"Then there's the good stories about how I helped a little girl across the street one day. Everyone's got their stories, you gotta deal with them. I just hope there's more good than bad."

MIKE TRAMP of White Lion told me that when he was having problems with his voice, he got you on the line straightaway trying to help him. That's unusual in this business, isn't it? Something for nothing?

"Sure. I guess it is. But I just don't get it. To me, when I was in a young band all I wanted was for the Scorpions – or whoever we were playing with – to say, 'I dug this band'. No one ever said that.

"As a headliner now I look down on my opening bands as a part of my organisation. With Cinderella, every night we would bring them out on stage with us, every night.

"What's great is that now Cinderella are doing that with *their* support bands, Winger and the BulletBoys. Every night they do a jam. I had something to do with that. Tommy (Keifer) is a great guy, he has no ego."

Are you disappointed with the Skid Row situation, where Seb – who bad-mouthed Jon from the stage while supporting Bon Jovi – doesn't appear to appreciate what you've done?

Pic Mark Weiss/Idols

"I guess he doesn't. But I can punch the bastard in the face and be very happy I did it!"

Does that kind of thing make you less inclined to be so charitable to your support bands?

"No, definitely not, that would never happen. One thing that I heard someone say, I think it was Billy Squier, was 'If you're ever afraid of your support band then you don't deserve to headline'. So I would give any support band anything to help them. It only makes the show better for the people who come to see us.

"I don't give a shit about the ego involved. All I expect is, like if this is my house then treat it nicely, don't spit in the house, you know? That's all I would ask of anyone; if you don't like us then fine, go about your business but don't ever slag it because that's why you're here.

"Fortunately for us, we don't need a support band – it's like whoever we want to put on the bill. When you're the one selling all the tickets then who gives a shit? Then you're doing it because they are your friends.

"The Skids are wonderful guys though. I just spent a week's vacation with Snake and Rachel. I still love them very much – and Sebastian's probably a good kid too, I don't spend enough time with him to find out.

"It's tough for him to grow out of my shadow. I mean every f**kin' interview they were saying 'Jon did this for you, Jon did that'. I'm sure he got sick of it, like 'F**k, Jon!". I understand that."

SO AFTER two of the most successful rock albums of the '80s – 'Slippery When Wet' and 'New Jersey' – what comes next? What are you actually going to do?

"I don't think I can write 'Livin' On A Prayer' again. I just think that it is old. We did it. I think that our public is more intelligent than to expect that. I think that our organisation is more intelligent than that.

"It wouldn't be fair to us or our audience to do the same thing. I think that the songs on 'New Jersey', like 'Wild Is The Wind', which were never released as singles, are bridging the gap to where we're going."

Which is where?

"Just to do something different. I see big bands on MTV now with their new albums and it just looks and sounds the same. That's great and all but f**k... I can't do it again. It's just not right."

I was reading someone who said that arena rock has become 'the professional wrestling of the '80s': just going through the moves, the formula, knowing what gets the crowd crazy, and that's it.

"I agree with that. I figured that out. I don't think that that's the way we're going, that's for sure.

"From what I hear of what Richie (Sambora) is doing and judging by this soundtrack that I just spat out, that's not where we're going."

Would you risk your commercial impact to diversify artistically?

"Yeah, yeah. But defending Bon Jovi albums; I never in a million years thought, 'This is a commercial album therefore it's gonna sell a lot of records'.

"I didn't set out to do that on 'New Jersey'. With 'Slippery...' who knew? We had no f**kin' idea. And definitely not with 'New Jersey', no way.

"With this soundtrack it's the same deal. I set out to write 10 songs; I hope you like them, end of story."

IS THERE one person of whom you could say 'That's the nicest superstar I ever met'?

"When I was a gofer at the Powerstation studio Mick Jagger was very nice to me. The second time he came in he remembered me enough to say, 'You keeping up those demos? You keep on it'. I never forgot that. Maybe that's a part of the reason I'm here today!

"That was a buzz cos I was just a shithead little gofer with a tape. It was very nice of him, you know, you don't forget.

"The Scorpions were very good to us on our first tour. .38 Special were real good to us on the 'Slippery...' tour. They were legitimately nice guys. Southside Johnny has always been a great guy. 10 years ago

KONTINUEZ OVER

"I hope that I can keep Bon Jovi together, but I'll only keep it together if it's fun. I can't do it for money and I can't do it to keep the record company happy. I can't do it unless it's going to be a good time"

BLAZES II

FROM PREVIOUZ PAGE

Johnny let me open for him and he's still a great guy."

I hear that you met Prince. I'm intrigued by the idea of you and Prince working together.

"I'm intrigued!

"Prince and I met at Tramps one night. We chatted over a bottle of wine – seeing Prince drunk is great."

I didn't know he drank.

"He did that night!

"He was a real sweetheart, he was great, he was funny. He was real candid. He came to see us in Minnesota and invited us back to his place after and we all went, it was a lotta fun."

What's his Paisley Park place like?

"Oh, it's ridiculous, amazing – a $10 million recording studio. I'd like that.

"I think that he is a genius lyrically and somewhat musically. 'Sign Of The Times' is a real good indication of that. I would like to do that, I would like to write a 'Sign Of The Times'.

"I'm intrigued by guys like him. It's something different. I'd like to be responsible for going 'left'."

Have you discussed this with him?

"Yeah."

Why does he want to work with you?

"Good point, I don't know. I couldn't honestly give you an answer, so it's not fair to guess.

"He told us he liked our music – he came to our show, right?"

Did he get up onstage and jam?

"Nah, he chickened out! Well, it's a whole different vibe than his kinda thing. We had rehearsed a version of 'All Along The Watchtower' at the soundcheck, but he backed out. We were ready to do it, but between the encores he said he didn't want to do it. But later that night he had an all night jam session at his studio with us and Living Colour.

"THE IDEA behind working with Prince is to do something different. We have a couple of tracks – we never save songs usually; I throw them away – from the last album where you'd never guess it was us.

"One song is called 'Let's Make It Baby' and it's just about f**king. Just a nasty Prince-style f**king song! The other one is called 'Diamond Ring', that's about what a wedding ring can do to you. It's like that song 'Fever' by Peggy Lee or something like that. It's just slinky and quiet and spooky. It doesn't have a fully fledged chorus, it's real different for us.

"With that in mind... that's where we need to go. That's where we want to go. Somewhere just a little left of where we've ever been. It might fail miserably, but at this point there's no timetable and there's no parameters which we have to keep in. So we can make an album and if it sucks then we can throw that album in the garbage and write another one.

"For the first time we have my studio, which is finished now. It's a full 24-track studio. So nobody has to hear it if... it won't get stolen and sold as bootleg demos."

I WAS talking to somebody about how bands around today will stand in history. Who do you think will still figure in 20 years?

"Prince will still be important. And Madonna, I think Madonna has been incredibly important to the 1980s, musically. She was a little disco queen who lost the babyfat and became an icon, an '80s version of Marilyn Monroe."

What about Bruce Springsteen?

"I wanna hear Bruce's new stuff as much as anyone else cos I wanna hear which way he goes. Nobody, except the people who've played on the record (who say it's real good), have heard it yet. I don't know what Bruce means to everyone else. For someone from New Jersey that's not a fair question. He was the hometown boy, so to us he was Jesus when I was in highschool. And nobody had heard of him when I was in highschool. I really don't know about Bruce."

Any rock artists? How about Aerosmith?

"I don't know if they count or not: they've been around for 17 years as it is. But they have influenced so many bands who came up when I did. Not us particularly but Ratt and Mötley and all those kind of bands."

Guns N' Roses?

"Good question. They've still yet to be proven. I don't know whether Axl is a genius or a psycho. I've heard that this song 'Civil War' is amazing and I think that lyrically if he is going after that then he has real potential of being there."

How about Metallica?

"I don't know any of their music except for that song 'One' which I saw on MTV. They were better than I previously thought they'd be. I've still never heard a Metallica record and I never saw them when I played with them. It's not that I'm not interested, I respect those guys a lot. But they have given Bon Jovi a lot of stick.

"I actually sent them a telegram when their bass player, Cliff Burton, got killed because I knew that the bond that they have is similiar to what we have and I really felt bad for them. Apparently they never received it.

"When we played Donington they thought we cleared the backstage area but of course the band never knew anything about it and Metallica carried a chip...

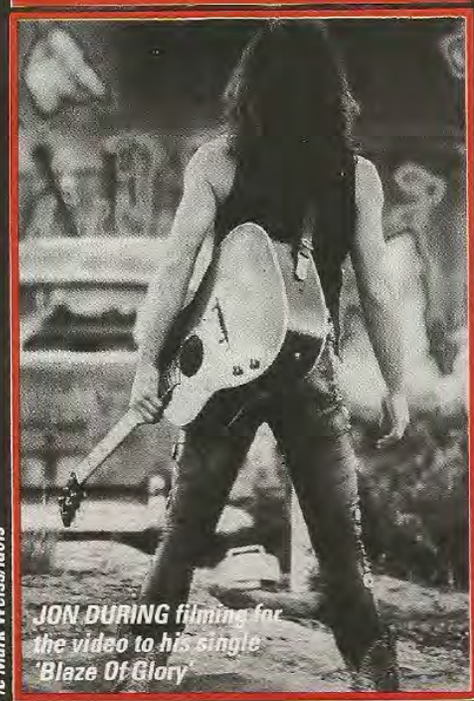
"Metallica have been important to Heavy Metal, but I don't know enough about them."

Mötley Crüe?

"I don't think that the Mötleys are at all influential. I don't think that they ever had enough to say lyrically, musically or personally. Again, because of the mud they've thrown over here, it made better press for them to slag us than to slag Doc McGhee (one-time BJ/MC co-manager) cos no-one knows who Doc McGhee is.

"But I swear that I did not set off those lasers and pyro in Russia. If that was so important to them then maybe they didn't deserve to headline. All power to them, they made their most popular record yet ('Dr Feelgood'), but I don't think they'll stand the test of time..."

"The idea behind working with Prince is to do something different. We have a couple of tracks where you'd never guess it was us. That's where we want to go. Somewhere just a little left of where we've ever been"



JON DURING filming for the video to his single 'Blaze Of Glory'

Pic Mark Weiss/Idols

WHERE DO you think Bon Jovi will be in 20 years time?

"I want us to be together because it's afforded me all these things. It's really been my love and I feel a loyalty to those four guys that I only feel toward my immediate family.

"I hope that I can keep it together, but I'll only keep it together if it's fun. I can't do it for money and I can't do it to keep the record company happy. I can't do it unless it's going to be a good time.

"Unless I still want to have a beer with those guys every night like we always have, then...

"We always grew up hearing 'Boy, Van Halen were so dumb to split...'. But none of us in the general public know what the real problem was. Same with Journey, same with Aerosmith...

"I'm giving you these examples so you can tell your readers that I'm as confused as anyone. I want it to stay together because it's been so good but I don't want it if it is no longer good.

"Steve Perry said to me, 'You're right where I was when I walked away from it and I miss Journey'. You go like, 'Wow, I don't know if I should walk away from it'.

"I know that I'll still make records and I'll still be able to tour but who cares about the money? That's not why I'm doing it. It's only if it's going to be fun that I'll continue with those four guys. Time will tell..."

METAL GIG GUIDE

WEDNESDAY 1

BIRMINGHAM Edwards (021-643 5835) **Romeo's Daughter/ Walk On Fire**
CAMBRIDGE Junction **Balaam And The Angel/Sweet Addiction**
COVENTRY Sir Colin Campbell **Hell's Kitchen**
DUNSTABLE Wheatsheaf (0582 62571) **Rich Rags**
GLOUCESTER Deans Walk **Kaos**
IPSWICH Toad And Raspberry **Wild Alice**
LONDON Astoria (071-434 0403) **Loud**
LONDON Hippodrome, Leicester Square (071-437 4311) **Tilt/ Silver Hearts**
LONDON Marquee (071-437 6603) **End**
MIDDLESBROUGH Empire Hotel **Last Of The Teenage Idols/ Mai Rouge**
SWINDON Monkey (0793 542161) **Alibi**
WOMBWELL Main Working Mens Club (0226 752952) **Excalibur/ Cajun Wolf**

THURSDAY 2

BEDFORD Angel (0234 40251) **Riff**
BIRMINGHAM Edwards (021-643 5835) **Citizen Fish/Zygoat**
BLACKPOOL Tache **Slander/Bad-Ass Boogie Band**
BUCKLEY Tivoli (0244 550782) **Balaam And The Angel/ Sweet Addiction**
GLASGOW King's Court **Whole Earth**
GUISBROUGH Black Swan **Madam Guillotine**
HASTINGS Crypt **Rich Rags**
LISBURN Hollywood **Sweet Mary Jane**
LONDON Falcon, Camden **Chunk**
LONDON Marquee (071-437 6603) **Love/Hate / Toranaga**
LONDON Nelson's, Wimbledon (081-946 2356) **Nutmeg/Massive/ Blind Rage**
LONDON Royal Standard, Walthamstow (081-527 1966) **Enigma**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Diversion/Reptile House/Fiction/Lothlorian**
LONDON Swan, Fulham (071-385 1840) **Kick**
MERTHYR TYDFIL Kooler's (0685 82811) **Engine**
NEWPORT TJ's (0633 2126608) **Kaos**
NOTTINGHAM Narrow Boat **Who Cares Anyway?/Silver Hearts**
PONTYPRIDD White Hart **Joker**
REDCAR Sandpiper (0287 39218) **Dirty Valentine**
RHYL Savoy Bistro (0745 330470) **Soho Angels**
ST ALBANS Horn Of Plenty (0727 53143) **Ruthless Blues**
SUNDERLAND Kasbah **Last Of The Teenage Idols/Mai Rouge**

KONTINUEZ OVER

OH NO! Not another festival. We've barely recovered from Cumbria and yet it's true. This week's site for excess is Mildenhall Speedway in Suffolk and there's one essential difference from Cumbria: there's a bar!!! Among those strutting their funky stuff will be headliners SAXON (again), with the ALMIGHTY, XENTRIX, EXCALIBUR, the BLUES BROTHERS and the BROTHERS GRIMM (quite obviously no relation). Others, too numerous to mention get the fun under way at noon. Tickets are £15 on the gate and there are camping facilities if you want 'em...

BIFF BYFORD (seated, aloft): "Ay-oop! We're in the Kerrang! again: we fookin' must be back, tha' knows! Now then, wot the fook am I doin' oop 'ere then?"

Pic Dave Willis

GIG GUIDE

FROM PREVIOUZ PAGE

FRIDAY 3

BANBURY United FC (0295 267205) **Almighty/Goat**
BLACKPOOL George Hotel **War And Peace**
BRADFORD Rio (0274 735549) **Cherryland Bandits/Raw Deal/ Obsession/Switch**
BRIDGEND York Tavern (0656 653558) **Charlie Mouse**
BRISTOL Fleece And Firkin (0272 277150) **Heartbreak Angels/ Aversion Therapy**
CARDIFF Bogiez (0222 226168) **Zero Option**
CLEETHORPES Jezebels (0472 692670) **Rhode Island Red**
DERBY Lord Nelson **March To The Grave**
GOOLE Alex (0405 761446) **Blues Doctors**
HULL Queens Hall Hotel **Roma**
KEIGHLEY Cavendish **Krakatoa**
KIRKCALDY Anthony's Hotel **Dysprosium/Exiled**
LICHFIELD Arts Centre (0543 415388) **Balaam And The Angel/ Sweet Addiction**
LONDON Cartoon, Croydon (081-688 4500) **Engine**
LONDON Half Moon, Putney (081-788 2387) **Ruthless Blues**
LONDON Marquee (071-437 6603) **Romeo's Daughter/ Steven Graham**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Ran**

CHEAP AND NASTY is not, as you could be forgiven for thinking, a description of a night out with Krusher, but is in fact former Hanoi Rocks guitarist Nasty Suicide's newest outfit. Mr Suicide – joined by guitarist Timo Calito, drummer Les Riggs and bassist Alvin Gibbs – play London on Friday. Fear not though folks. The rest of the country will be getting Nasty over the next few weeks...

LONDON Venue, New Cross (081-692 4077) **Cheap And Nasty/ Chunk**
MANCHESTER King's Arms **This Time**
NUNEATON Arts Centre (0203 345253) **Excalibur**
PARTINGTON Community Centre **Malfunction/Kudas**
PORTSMOUTH Pied Piper **Rich Rags/Vicious Affair**
ST ALBANS Horn Of Plenty (0727 53143) **Tangent**
SWINDON Monkey (0793 542161) **If Only/Wheelz**
TELFORD Ice Rink **Stoney Roads**

SATURDAY 4

BERKHAMPSTED Tipsy's **Sabre**
BIRKENHEAD Stairways (051-647 6544) **Balaam And The Angel/ Sweet Addiction**
CARDIFF Bogiez (0222 226168) **Thundering Hearts**
EDINBURGH Venue (031-557 3073) **Love/Hate / Toranaga**
FOLKESTONE Hero's **Engine**
GLASGOW Trader's **Running Scared**
GOOLE Alex (0405 761446) **Rhode Island Red**
ISLE OF WIGHT Riverside Centre, Newport (0983 822209) **Rich Rags**
KELTY Rock Club **Whole Earth**
KIRKINTILLOCH Town Hall **Crisis/Trumpet Worm/Fireclown**
LEEDS Railwaymens Club **Big Chill**
LONDON Brewery Tap, Barking (081-591 8165) **Panama/ Vicious Affair**
LONDON Cartoon, Croydon (081-688 4500) **Ruthless Blues**
LONDON Clubhouse (071-7374904) **St Hellier**
LONDON Dome, Tufnell Park (071-281 2195) **Kill City Dragons/ Scarlett Tears** (**Krusher's** Rokkkkk! Klub)
LONDON Marquee (071-437 6603) **Salvation/ Love's Young Nightmare**
LONDON Stick Of Rock, Bethnal Green (071-739 6068) **Detente**
MILDENHALL Speedway Stadium **Saxon/Almighty/Xentrix/ Excalibur/Blues Band/Blodwyn Pig/Brian Knight/Bay X/ CC Blues/Wild Alice**
MUNDESLEY Ingleside Hotel **Silver Hearts**
NOTTINGHAM Narrow Boat **Shotgun Wedding/Satisfaction Crazy**
OXFORD Old Fire Station **Wandering Crutchlees**
WARE Brewery Tap **Metal Jester**

SUNDAY 5

BIRMINGHAM Edwards (021-643 5835) **Joyce McKinney Experience/Inside Out/Sofa Head**
BRETBY Rock Club **Stranger**
BRISTOL Old Tavern **Kaos**
CORBY Earlstree Club (0536 67672) **Ample Cleavage**
ETTINGSHALL Bull's Head **Tall Story**
GLASGOW King Tuts **Love/Hate / Toranaga**
LLANHAREN RFC (0443 222209) **Bony Clavicle**
LONDON Marquee (071-437 6603) **Cougar/Zoom**
LONDON Powerhaus, Islington (081-961 5490) **Enigma**
LONDON Royal Standard, Walthamstow (081-527 1966) **Handsome Beasts/Felony**
NOTTINGHAM Old Angel **Libretto**
STOKE ON TRENT Wheatsheaf (0782 44438) **Poetic Licence**
SUNDERLAND Seham Workingmen's Club **Big Chill**
UPTON Carrington **Cajun Wolf**
WATFORD Leviathan **Metal Jester**

MONDAY 6

BARNSLEY Toby Jug (0226 291567) **St Hellier**
BIRMINGHAM Edwards (021-643 5835) **Riff**
CHICHESTER Coach And Horses **A Kind Of Fury**
GRANTHAM Images 2 (0476 67830) **Overdrive/Murder Of Crows**
HUDDERSFIELD Wharf (0484 547224) **Goober Patrol/ Vehicle Derek/Damage**
KETTERING Watercress Harry's **Ample Cleavage**
LONDON Marquee (071-437 6603) **Paradise Lost/Ignorance**
LONDON Martello, Hackney **Ruthless Blues**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Love/Hate / Toranaga**
SOUTHEND Esplanade (0702 460440) **No Sweat**
STOKE ON TRENT Wheatsheaf (0793 44438) **Bad Attitude**
YORK GG Barnums **Artisan**

TUESDAY 7

BIRMINGHAM Edwards (021-643 5835) **No Sweat**
CHICHESTER Coach And Horses **Red**
DONCASTER Scratch 'N' Sniff **Ample Cleavage**
EASTBOURNE Rumours **St Hellier**
HARROGATE Legends (0423 504161) **Rhode Island Red**
LONDON Dome, Tufnell Park (071-281 2195) **Children/Chunk/ Candy Age**
LONDON Marquee (071-437 6603) **Dirty Strangers/Riff**
LONDON Opera On The Green, Shepherds Bush (081-749 5928) **Casual Affair**
LONDON Royal Standard, Walthamstow (081-527 1966) **Band Of Gypsies**
LONDON Swan, Fulham (071-385 1840) **Mental Helicopters/ Greasy Hogwash**
SWANSEA Mothers **Branded**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 071-928 2839. Or you can telephone her on 071-921 5900 – Tuesdays and Wednesdays ONLY! Please give at least TWO WEEKS notice to ensure inclusion

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LIVERPOOL ROYAL COURT WED 29TH AUGUST £6	BOX OFFICE TEL: 051 709 4321
BIRMINGHAM HUMMINGBIRD THURS 30TH AUGUST £6	BOX OFFICE TEL: 021 236 4236

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GLASGOW BARROWLANDS – SUNDAY 18th NOVEMBER
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EDINBURGH PLAYHOUSE – MONDAY 19th NOVEMBER
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MANCHESTER APOLLO – SATURDAY 24th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: 061-273 3775; Piccadilly Records Manchester; Vibes Records Bury and usual agents.

SHEFFIELD CITY HALL – SUNDAY 25th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: (0742) 735295 and usual agents.

DERBY ASSEMBLY ROOMS – MONDAY 26th NOVEMBER
Tickets: £9.00
Available from B/O Tel: (0332) 369311 and usual agents.

LEICESTER DE MONFORT HALL – TUESDAY 27th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: (0533) 544444 (Credit Cards Tel: (0533) 543628).

PORTSMOUTH GUILDHALL – THURSDAY 29th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: (0705) 824355 (Credit Cards accepted) and all usual agents.

NEWPORT CENTRE – FRIDAY 30th NOVEMBER
Tickets: £9.00
Available from B/O Tel: (0633) 259676 (Credit Cards accepted); Our Price Bristol and Spillers Records Cardiff.

GUILDFORD CIVIC HALL – SATURDAY 1st DECEMBER
Tickets: £9.00
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HULL CITY HALL – TUESDAY 4th DECEMBER
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Available from B/O Tel: (0482) 226655 (Credit Cards Tel: (0482) 226996) and all usual agents.

BRADFORD ST. GEORGES HALL – WEDNESDAY 5th DECEMBER
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16th SEPTEMBER

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URIAH HEEP
11th OCTOBER

CLASH OF THE TITANS
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21st OCTOBER

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LOVE/HATE

NEW SINGLE – **SHE'S AN ANGEL** – OUT NOW!

NO SWEAT

UK TOUR

AUGUST			
3rd	Thurles Festival, Eire	13th	Newcastle, Riverside
4th	Mansfield, The Rock Shop	15th	Bradford, Queenshall
6th	Southend, Esplanade	16th	Manchester, International 1
7th	Birmingham, Edwards No. 8	17th	Milton Keynes, Woughton Centre
9th	Alloa, Cochrun Hall	18th	Dudley, J.B's
10th	Aberdeen, Caesars Palace	20th	Bristol, Bierkeller
11th	Edinburgh, Venue	21st	Merthyr Tydfil, Koolers
12th	Glasgow, Videodrome	22nd	London, Borderline Club
		23rd	Buckley, Tivoli

MCA LONDON

THE DEBUT ALBUM
FROM 13th AUGUST 1990

NO SWEAT – THE DIFFERENCE BETWEEN HARDLINE & HARDSELL

WEEK IN METAL

Archive anarchy by Andy Boot

1970

Deep Purple and **Family** play the **Plumpton Festival**. Tamla Motown offer Beacon Records a five figure sum to take over the contract of **UFO** after the flying ones impressed the famous soul label on a US trip! **ELP** make their debut at a club in **Birmingham** as a warm-up for the **Isle Of Wight Festival**. The **MC5** are in the UK as **'Back In The USA'** gets a release here.

1971

Gentle Giant release **'Acquiring The Taste'**, and **Beggars Opera** present **'Act One'**.

1972

Hawkwind headline a massive party at the **Rainbow** in North London with **Man**, **Magic Michael**, **Keith Christmas**, and the **Beryl Billabong Dancers!**

1973

News breaks that **Led Zeppelin** have had $205,000 stolen from a safety deposit box at the **Drake Hotel, NYC**. The event is immortalised in their film **'The Song Remains The Same'**! **Gary Moore** releases his first solo LP **'Grinding Stone'**.

1974

Alan Powell joins **Hawkwind** when drummer **Simon King** is temporarily indisposed – and ends up staying when King recovers! **Simon House** joins the band as well on keys and violin. He later switches to drums! **Trapeze** release **'Hot Wire'**.

Pic Laura Levine

1975

Back Street Crawler are working on their debut LP, and set a tour. **Seventh Wave** release **'Sci-Fi'**, a great lost classic prog LP!

1976

Ken Hensley is reportedly working with **David Coverdale** on his first solo LP, and rumours run rife that the ex-**Deep Purple** warbler will join Ken's **Uriah Heep**. **Billy Fehilly**, the manager of **Nazareth** and **Alex Harvey**, is killed in a plane crash.

1977

The ceiling collapses on **Rob Halford** at a **Judas Priest** club gig in **Chicago!** The future of **Led Zeppelin** is in doubt as **Robert Plant** flies home from the US after the tragic death of his son **Karac**.

1978

The **Sex Pistols** and **Thin Lizzy** unite in a one-off band to play the opening of the **Electric Ballroom** in **London**. **Gary Moore** joins them, as he's just elbowed **Coloseum II**, and rejoined Lizzy 'permanently'. Bye-bye **Robbo**...

1979

Led Zeppelin release **'In Through The Out Door'**. **Ray Minhinnit** of little known band **Phoenix** turns down a dream gig after a midnight call from **Phil Lynott** to join **Thin Lizzy** – he considers his own band more important! **AC/DC** hit the **'Highway To Hell'**.

1980

John Sykes joins the **Tygers Of Pan Tang** – his first gig will be the **Reading Festival**! **Rory Gallagher** tours to promote his **'Stage Struck'** LP. **Pink Floyd**'s **'The Wall'** show plays six sell-out nights at **Earls Court**.

1981

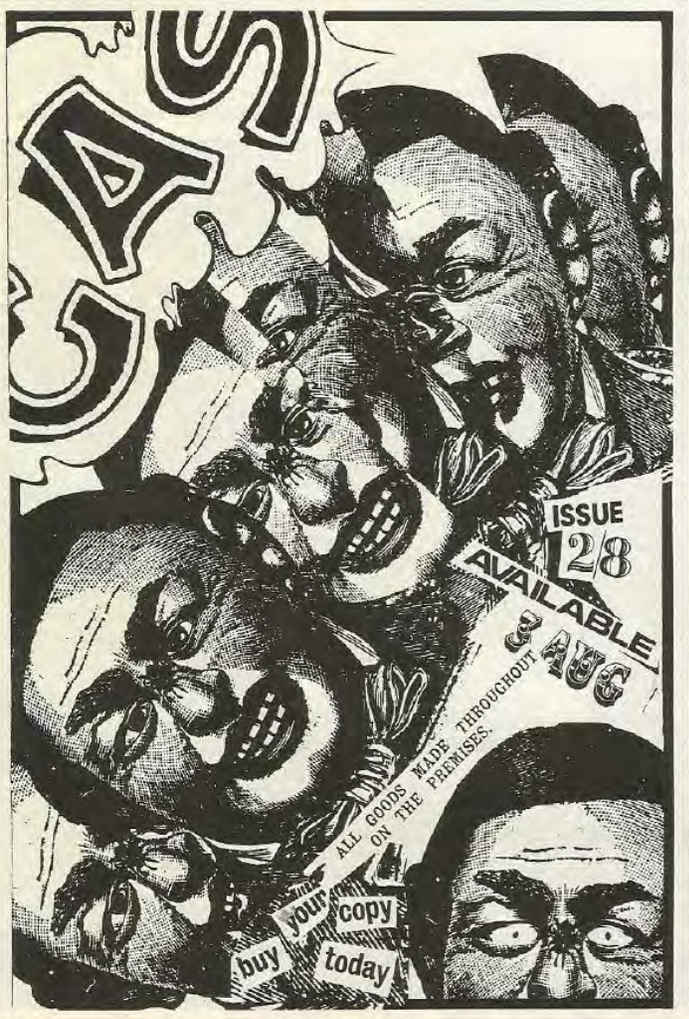
MTV launched in the US. In the UK, **Thin Lizzy** set out on a major tour. **Blackfoot** release **'Marauder'**. **Blue Öyster Cult** play three 'secret' club dates in the US billed as **Soft White Underbelly**.

1982

Frank Marino unleashes a **'Juggernaut'**. As **'The Wall'** movie opens in the US, **Roger Waters** announces that his additional soundtrack material has metamorphosed into a new **Pink Floyd** LP – **'The Final Cut'**.

1983

Y&T release **'Meanstreak'**, **Anvil** are **'Forged In Fire'**, and **Dio** debut with the **'Holy Diver'** 45.



1984

The **Cult** sign to Beggars Banquet. **Alcatrazz** debut with **'No Parole For Rock 'N' Roll'** – featuring **Graham Bonnet** and **Yngwie Malmsteen** in their line-up. **Metallica** release **'Ride The Lightning'**.

1985

ZZ Top make a world first by inviting the press to a conference in **London** – then answering questions via satellite from **Texas**!

1986

Tysondog release their **'School's Out'** 45 – their first since vocalist **Clutch** was released from hospital after going in with a liver complaint and ulcers!

1987

Loudness have **'Hurricane Eyes'**, and **E-X-E** are **'Stricken By Might'** – whatever happened to this bunch of gory **Slayer/Bathory** soundalikes?

1988

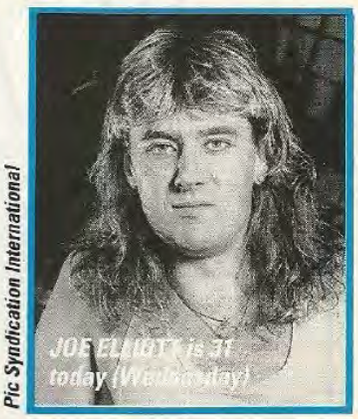
Joanna Dean releases her **'Misbehavin'** ' LP, while **John Sloman**, the ex-**Uriah Heep** and **Lone Star** singer release his **'Perfect Stranger'** LP.

1989

The **Red Hot Chili Peppers** come back after the death of **Hillel Slovak** with a new 45 (**'Knock Me Down'**), and two new members – the old drummer got the bullet for being a veggie! **Testament** say **'Practice What You Preach'**, which **Ian Gillan** does by announcing his plans for a solo tour and LP for '90, following his sacking from **Deep Purple**. The compilation **'A Taste Of Armageddon'** is released by Master Records – a label run by ex-**Bad Manners** singer **Buster Bloodvessel**, who pleads: "Actually, I *like* Thrash!".

BIRTHDAYS

Joe Elliott, **Def Leppard**, born August 1, 1959.



Pic Syndication International

James Hetfield, **Metallica**, born August 3, 1963.
Robbin Crosby, **Ratt**, born August 4, 1960.
Andy Fraser, ex-**Free** bassist, born August 7, 1952.
Bruce Dickinson, clever dick, born August 7, 1958.

KONCERTZ

Rock kings

LOVE/HATE
Woughton Centre, Milton Keynes

IT'S THEIR first advance sell-out anywhere, *ever*, but Love/Hate are poised on the brink of something so huge, something so inevitable that those tickets will fly high now forever. The domino principle *par excellence*.

The Woughton Centre, a well happening gig in a sports complex, believe it or not, is giving off steam. Not the steam of a gently simmering mass, but the bubbling, uncontainable steam of pure excitement and adrenaline surge.

Introduced as, "The stoopidest band in the world!", bassist Skid gambols onstage wielding a huge cross made out of empty beer cans, smashes it around, bonks it, trashes it, then runs off. Cue Jizzy Pearl, high on life and God knows what. He takes his 60 seconds of spotlight madness bathed in a strobe, leaping, waving, dancing, his boots obviously filled with snapping scorpions.

Then they're all back, hosting a 'Blackout In The Red Room', and a little piece of lowlife Hollywood Boulevard settles itself at our feet, the dirt pleasingly familiar. 'Tumbleweed' kicks in, the foursome wired with more energy than a traditional British breakfast of Mars Bars and Lucozade.

Love/Hate, two numbers in, are already one of the greatest live bands I've ever seen. I'd missed 'em earlier in the year (bein' on my annual sojourn to Bridlington), and after all the praise and palaver my only worry was that I'd be expecting too much tonight. No fear; the boys delivered their daily pinta with ease, and gave it so much wellie we were nearly talkin' yoghurt!

Pic David Willis

LOVE/HATE: more squiggly bits than yer average sperm count!

And the great thing is, it's all about music and personality. None of these boys are pretty, these's no prattish posturing, just a fiesty, moreish whirlwind of everything that got you into rock 'n' roll in the first place. For anybody that's seen umpteen mediocre-to-crap Marquee support bands, Love/Hate are a welcome, well-oiled rocket up yer ass.

They played three songs not on 'Blackout...'; 'Wasted In America', 'My Evil Twin' and 'I Am The Snake'. Each one held the natural Love/Hate curves and hollows, yet always dared to branch out and try somethin' a little different.

While Jizzy is merely demented – the vocals on 'One More Round' being so vicious it's hard to believe he's human – Skid is obviously from another planet entirely. He's certainly never studied the Health And Safety At Work Act, hurling his bass around like it weighed as much as your average teddy bear, and sporting eyes mad with... *something*.

By 'Fuel To Run' the crowd are well-rehearsed enough to sing the second verse entirely by themselves, thanks very much, and when the band dig the 'Rock Queen', Neil Jeffries seems to almost levitate from the ground in his drunken (very) delirium.

'She's An Angel' zaps past, and come 'Mary Jane' I've stopped taking notes, having simply run out of excessive complimentary phrases. Just for the record, they also played 'Slave Girl', 'Why Do You Think They Call It Dope?', 'Hell, CA, Pop 4' and 'Straightjacket'. An' yeah, they were bloody brilliant!

Backstage afterwards, the talk is of squiggles – or the Kardiak Kwota to you.

How many squiggles? Can we have 10 squiggles? 20 squiggles? Arms wave up and down, signalling how many squiggles their owner would like. A polite chap known as Tom sensibly suggests five. Jeffries, semi-comatose on the floor, yells, "Fill the page with 'em!" Jizzy and Skid's arms hover somewhere around the 500 squiggles mark, and not open to compromise.

Er, Geoff, can we do pull-out squiggle supplements?!

ALISON JOY

Rock 'n' roll horses of Troy

MÖTLEY CRÜE, TESLA, JOE SATRIANI, BONHAM, JOHNNY CRASH
Alpine Valley Music Theatre, East Troy, Wisconsin

Crüe/Tesla/Satriani

Bonham/Johnny Crash

BEING THE Californian snob that I am, I scoffed when first hit with the idea of going to Wisconsin, an area in America's heartland famous for its excellent cheese and little else.

I hate cheese.

Yet one week later Mark Leialoha and I find ourselves at the backstage gate of a massive amphitheatre in a corn field; the site for this two-day rock-out.

By the time we secure our passes and get in, **Johnny Crash** have long since finished their set and **Bonham** are closing in on the end of their 45-minute piece. And unless I was having some kind of acid flashback from my days spent in San Fran's Haight-Ashbury district, I could have sworn the band were covering Black Sabbath's 'War Pigs'.

Figuring some things are better left unsolved, I grab a beer and finish it just in time to see **Joe Satriani** and his cohorts Stu 'Slim' Hamm and Jonathon Mover head for the stage.

Alpine Valley holds close to 50,000 punters, and by this time (an early 6pm) about two-thirds of the crowd are already assembled. They take to their feet with a deafening refrain of, "JOOOOEEE, JOOOEEE, JOOOEEE!" as the guitarist takes the stage.

Joe Satriani is considered something of a god in this country. No wonder either, considering he's not only the greatest guitarist alive but he's also managed to write instrumentals that succeed in being both interesting and entertaining. That's something the heartless likes of Vai and Masi have yet to do.

The first two numbers kind of fly (or surf?) by as I find my eyes riveted to Satriani's hands, trying to figure out how the hell 10 digits can create such music. And the worst thing is that with his child-like smile and alternately scrunched-up face, he makes playing the guitar look so damn easy, the bastard.

I finally give it up and concentrate on the music, which at the time is 'Can't Slow Down', from the 'Flying In A Blue Dream' LP – incidentally one of his first attempts at adding vocals to a song. A damn fine job he does too, coming off like a more tense, angry Tom Petty.

JOHNNY CRASH: "Yippee! Kerrang! are taking my picture!"

BONHAM (Ken McMaster): "Hi, I'm available very cheaply for weddings, birthdays, parties, bar mitzvahs..."

JOE SATRIANI: "Aaaagh! Me back's gone!"

Pix Mark Leialoha

Next up is 'Crush Of Love' which features a serious mid-section where the band bring it down and Satch does a mean, funky solo. Hamm and Mover (on bass and drums respectively) really make a big difference in Satch's live show, adding a heavier, more aggressive tint.

By the time Satriani and Co wind things down, the crowd are going nuts. Personally I was very surprised and pleased that the band could come out and, with a mostly instrumental set, keep close to 30,000 Mötley Crüe fans very entertained. Nice one!

By the time **Tesla** put in an appearance the crowd are pushing 50,000, and the second Jeff Keith and the guys hit the stage Alpine Valley goes completely f**king nuts. I've never heard a headliner get that kind of response, never mind one of the opening bands.

But with this festival representing the last two dates on Tesla's current tour, I can safely say that their opening days are very nearly over.

Opening with 'Cover Queen', guitarists Tommy Skeoch and Frankie Hannon try in vain to out-riff each other. This band just reek of honesty and the Mid-West crowd can sense this.

The audience, a seething mass of disbelief, practically drown out the intro to 'Lady Luck' before the riffs from Skeoch (dressed in black leather) and Hannon (wearing open shirt and shiny black flares) blast the mutha past the open sky and into f**king orbit.

'Hang Tough' is a steamroller with vocalist Jeff Keith in the driver's seat, while bassist Brian Wheat steps forward to show us 'The Way It Is'.

Tesla have always been a people's band, not getting the critical acclaim of, say (the hugely overrated), King's X, but at the same time selling huge amounts of records and drawing massive crowds. After 'Getting Better', drummer Troy Lucketta, having noticed a young boy in a wheelchair getting well into the show down the front, takes a pair of sticks and walks into the crowd to hand them to the kid. The boy's face breaks into the biggest of smiles and I doubt Lucketta could ever fully appreciate the significance of his gesture. I did.

'Heaven's Trail' then melts into 'Love Song', with the crowd constantly threatening to drown the band out – and they actually succeed when Jeff Keith gives up the fight and lets the crowd finish singing the song.

'Modern Day Cowboy', an aborted attempt at 'Purple Haze' (with Hannon on vocals) and 'Cummin Atcha Live' finished the set.

Tesla played one of the most

brilliant sets I've ever seen. There was no way that Mötley Crüe, a band Tesla outclass on every level from songwriting to showmanship to musical ability, were going to top this. I went back to my hotel with a smile tattooed on my lips.

Day Two, and after a long, distorted night we arrive at Alpine Valley just seconds before Johnny Crash jump onstage.

Halfway through Crash's second number 'All The Way In Love', I'm already wishing I was dead or in a coma – or *anything*, cos oh my God this band suck. Haven't they given a single thought to their songwriting? OK, Vicki James Wright and his band do have one song that I like called 'Freedom Road' but, mysteriously, it's the only song off their pitiful 'Neighborhood Threat' album that they don't play. They obviously wouldn't know a good song if they wrote it themselves.

To give Vicki James Wright some credit, he doesn't give up easily, and even though the few thousand who showed up here at the ungodly hour of 3pm ignore the band and don't clap at all, he tries to get them going. But that's not easy when your band lack songs, charisma and just plain old talent.

Bonham fared slightly better. Jason Bonham plays pretty well, if occasionally being a bit too derivative of his father. Bloodlines being what they are, I guess that's forgivable, but *everyone* these days plays like Bonzo. I'd expect more from his kid.

The rest of the band, if you'll excuse my venture into View From The Bar territory, are Kens. Vocalist Daniel McMaster, guitarist Ian Hatton and bassist John Smithson just lack personality up there on stage and reek of the 'hired hand' tag.

But don't get me wrong, this is no witch hunt. I like Bonham's LP, it just doesn't translate well live. Most of the songs are mid-tempo plodders and none of them manage to get the crowd involved in the show. Rather than a Zeppelin, the band come across more like a deflated blue balloon.

A note-perfect rendition of 'Black Dog' gets the crowd at long last on their feet, but they are all screaming, "Zeppelin!" and not, "Bonham!". Hopefully the band will acquire more originality next time around. And it wouldn't hurt if Jason stopped acting like drunken prat backstage and concentrated on the music a bit more. Know what I mean, Jase?

Which brings us to **Mötley Crüe**.

By now most of you have either seen the band's current tour or read about it, so let me make this simple.

As the lights go down following the band's traditional 'Crüe Slut' intro tape, Alpine Valley raise their fists in the air in a collective scream that could be heard by my room mates back in LA.

The band launch a devastating series of explosions before blowing the whole place up with a full-out run-through of 'Kickstart My Heart', with energy levels turned up to gonzo 'cause the band are filming a home video tonight. The simple stage – just a couple ramps, tons of amps and lots of open space – is covered completely by Vince, Nikki and Mick.

Then the Crüe run through an almost Thrash version of 'Red Hot', all slick and Hollywood in its presentation.

Not a whole lot left to chance by these guys, but the crowd eat up every move; the Crüe know what the fans want and give them twice as much.

'Rattlesnake Shake' features a quick, to the point solo by Mars, then pentagrams light the stage for 'Shout At The Devil'. Always a live favourite, this song goes over like cheese at a rockin' Wisconsin block-party.

Its much heavier live edge draws my fist in the air with the rest of the crazies.

'Live Wire' evokes ghosts of Crüe's past while 'Same Old Situation' is typical modern day Mötley, and sees them joined by their two scantily-clad backing singers.

Only three words go down in my note book to describe them; sluts, look stupid.

'Slice Of Your Pie' takes us up to the solos; I hate solos, always have.

Mick Mars goes first and if having him play a guitar solo isn't an exercise in futility, then I don't know what is.

Don't misunderstand me, I *dig* Mick Mars, it's just that outside the context of Mötley Crüe, his playing doesn't cut it. Leave the solos to Satriani.

Tommy Lee then gives it a shot, trying to top his solo from the last tour where his drum kit spun around in circles.

He fails, because this year's gimmick – having his set hang over the crowd while he plays along to backing tracks of Zeppelin and AC/DC favourites – doesn't mask the fact that, like Mars, his playing is only average outside a Crüe song.

Thankfully, just before I fall asleep, 'Wildside' kicks things back up to pace. Completely explosive versions of 'Looks That Kill', 'Smokin' In The Boys Room' and 'Girls, Girls, Girls' close the set proper.

The girlies wet their knickers over the first encore pairing of 'Without You' and 'Home Sweet Home', both a bit too sweet for my liking, but then 'Dr Feelgood' gets things going again, while my fave off their new album, 'Don't Go Away', brings the spectacle to a close.

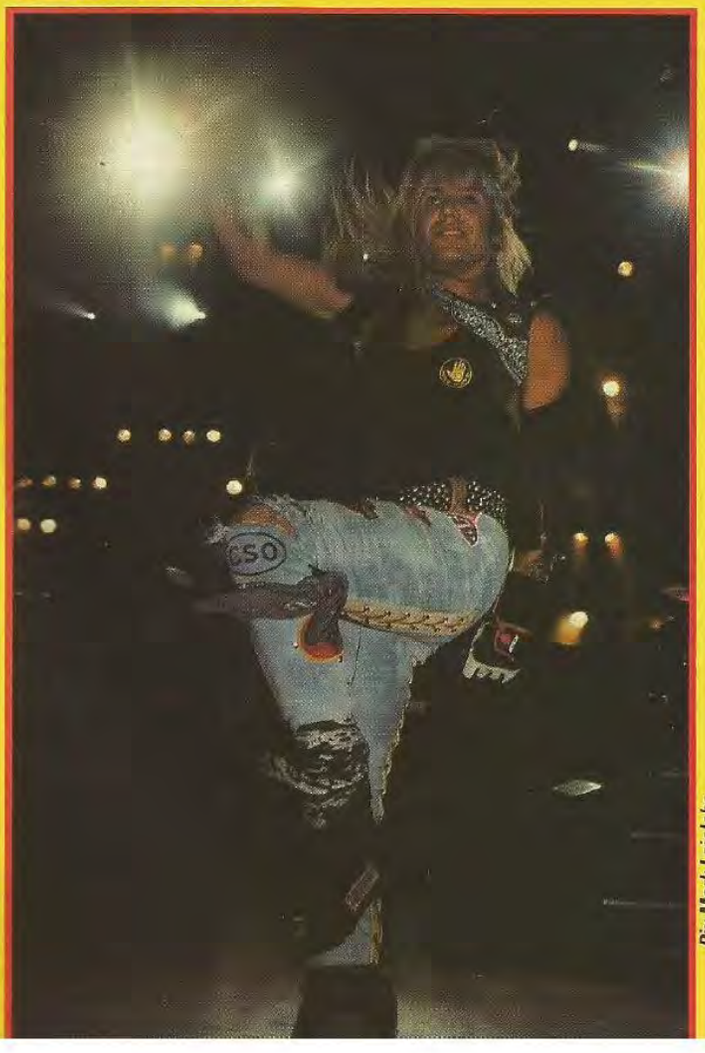
On record the Crüe are not my favourite band; a little too safe and sane I'm afraid. But live the band have the kind of showmanship that only 10 years of playing the world can bring.

They deliver the huge Hollywood glitz the crowd expect; pure over the top (controlled) mayhem.

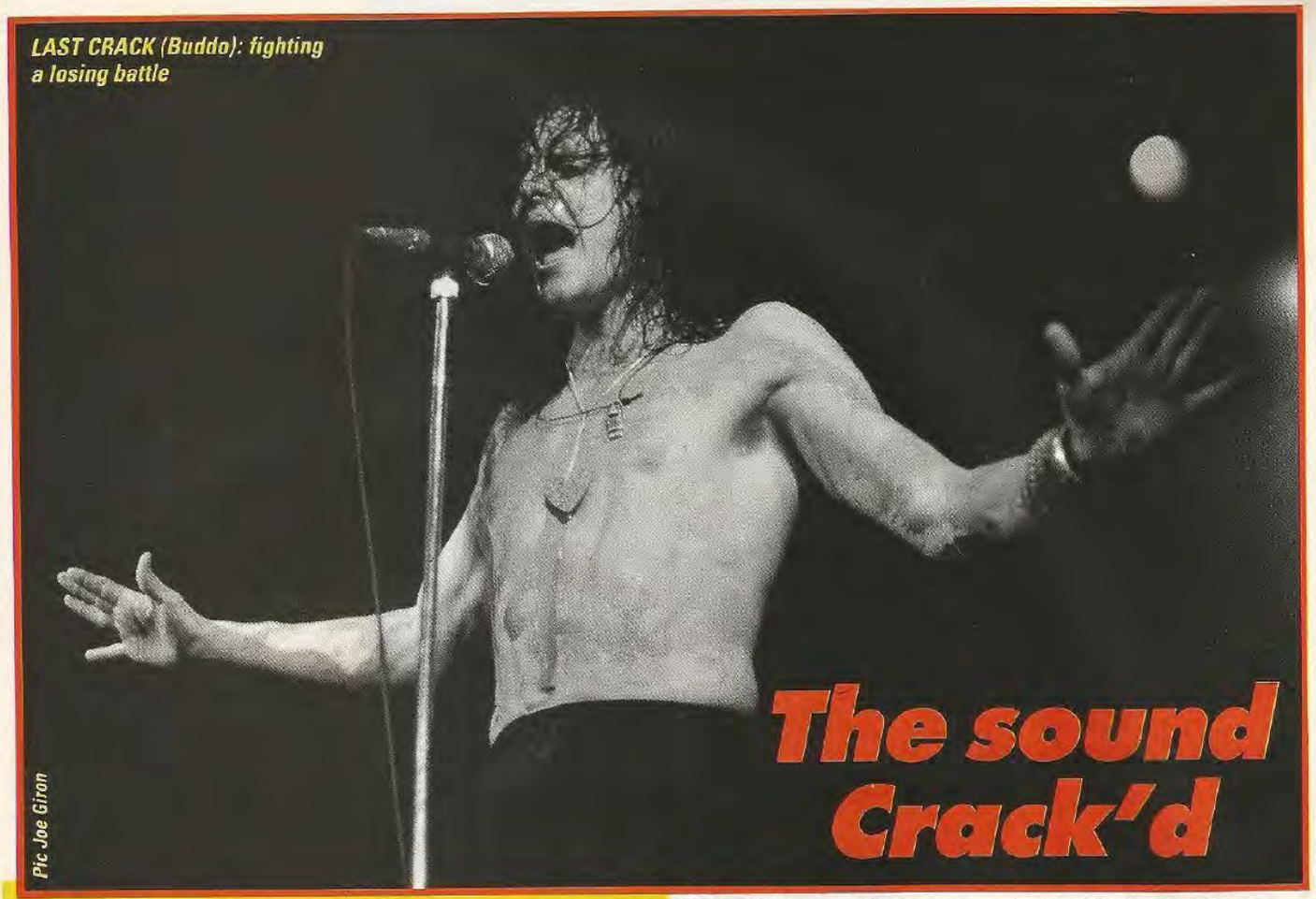
Theatre, yes; rock 'n' roll, no. But f**king well done. ***JIM FILIAULT***

TESLA (Jeff Keith): "God, I'm dying for the loo..."

MÖTLEY CRÜE (Vince Neil): "Alpine Valley? Sheee-it! I thought it was the Moulin Rouge!"



Pix Mark Leialoha



LAST CRACK (Buddo): fighting a losing battle

Pic Joe Giron

The sound Crack'd

LAST CRACK
Limelight, New York

THE STORY here is simple and straightforward. Last Crack were victims of one of the most abominable sound mixes I've ever had the misfortune to be subjected to, and they paid the price in full with a flat, indecipherable show.

Along with fellow progressive Metal innovators like VoiVod, these Mid Western bizarros weave riff-and-vocal tapestries of such complexity and density that a less than adequate live environment buries all the finer points in a mass of sonic mud. So it's clear to see why numbers like 'Terse' and one or two new ones – the names of which are a mystery – that feature a more direct approach came across the best.

The band themselves are no help. Lead singer Buddo is an enigma through and through, boxing invisible foes, staring at points in space that only he seems to see, and even emoting into a corner of the stage. It's compelling to watch a performer who seems to become so absorbed in his music, but with said music churning behind him like so much thick concrete, more was needed on this particular evening. The rest of the quintet can offer little assistance as they jump through the swirling musical hoops of songs like 'Blood Brothers...' and 'The Last Crack'.

Last Crack are truly unique. But this time, even being one of Metal's most individualistic new acts couldn't smash through the brick walls of a bad PA. **DON KAYE**

HAWKWIND
Academy, Bournemouth

PROMOTED ONLY through handbills, bill-posting and word of mouth, like their unofficial appearances at this year's Glastonbury bash this Hawkwind show was strictly for the diehards.

And they turned out in their thousands; the usual ragbag of bikers, hippies, punks, Metalheads, acid-heads and assorted students – though joined this time by the latest rage in tribal acid fashion, the Happy Mondays fan.

For their part, still hung over from their Glastonbury indulgences and missing the bite of Huw Lloyd Langton, Hawkwind delivered a characteristically meandering set that melted from the ponderous crazed tinkerings and warblings of Harvey Bainbridge to the kick-start energy of 'Utopia' and 'Hassan I Sahba'.

But, even when Hawkwind were at their most inanely indulgent, there was always the awesome return-to-form show to hold the interest. Fire breathers (so hot they almost burnt the flesh off the first dozen rows), dancers, a typically psychedelic lightshow, imaginative back projections, and the best use of lasers I've ever seen conspired to prevent all but the most stoned at the back from falling asleep.

Hawkwind may well be more than a 20-year-old institution but their relevance in the music of the Hard Left has never been more unquestionable. **PAUL MILLER**

LENNY KRAVITZ
Hammersmith Odeon

IF THE black dude in front of me had 10 pairs of cowboy boots, a shaggy dog haircut and constantly wore a dirty bandanna, then you could bet your last buck that Lenny Kravitz would be featuring heavily in the *Kerrang!* pages and wouldn't be tucked into one of the lesser known corners of the review pages!

Surely if the Black Crowes and Marillion are considered *Kerrang!* material, there ain't no reason why we can't find the time for New York City's latest hotshot. No reason on earth when the band open their show tonight with 'Flower Child', Marc Bolan meets Jimi Hendrix in a head-f**king dead-on collision – where I survive to tell the tale!

Watch Lenny Kravitz take the Odeon apart and you'll swear you saw ghosts dancing on the walls all night. Ike and Tina Turner? They were groovin' when the band simply smoked on 'Freedom Train'! Janis Joplin? She threw shapes when 'My Precious Love' ensured that there wasn't a dry eye in the house. John Lennon? Sure he boogied during the eponymous set closer and crowd participation element 'Let Love Rule'. And Jimi Hendrix? Well of course he was acting the jumpin' Jack Flash anytime Lenny or guitar cohort Adam Woodruffe took time out to let the fingers do the walking! Believe me. This was a show with one hell of a lot of guitar playing!

As you can tell, Lenny Kravitz has a whole lotta reputation to live up to. Yet the way he takes the stage – no backdrop, no muss, no fuss – would make you think that he carried not a care in the world. Then again, when you have a talent for writing songs that are so damn fine it would make lesser mortals cry, then I guess 'relaxed' becomes a constant state of being.

The way he just reels off ditties like the exquisitely simple blues boogie of 'Mr Cab Driver' and 'Fear', which turns into a 20-minute-plus live display of musical fluidity and heavy guitar, is really a joy to behold.

I wouldn't deny that there was a lot of Woodstock in the air tonight – from Lenny's patchwork waistcoat, through the exhortation to love everybody during 'Let Love Rule', right down to the psychotic dancer in front of me, resplendent in straw hat with harmonica constantly pressed to his lips. But I'm sure Lenny ain't afraid of that and neither am I.

And the bottom line is this: the songs are tiny nuggets of brilliance that *anybody* who likes rock music cannot fail to adore! Get hip. Get hippy! **HOWARD JOHNSON**

COLD SWEAT
Cartoon, Croydon

TO START a set in 1990 with Faith No More's 'From Out Of Nowhere' takes either a great deal of stupidity or sheer bollocks. Yet to continue with another cover – the Sykes-era Thin Lizzy track that inspired the band's monicker – displays an identity crisis of lobsterish proportions.

In all fairness Cold Sweat are just not ready to compete at a professional level. Too many cover versions weight the set – including less than sparkling versions of 'Welcome To The Jungle' and 'It's So Easy' – and tar the band with toytown feathers, negating their original compositions.

Yet there are strengths in this infant state. The frontman adopts a convincing Mike Patton-esque frenzy, but fails to duplicate the original's voice, aggression or charisma. The drummer would also like to be Mike Bordin as opposed to John Bonham. He is perhaps this young band's greatest weapon. Ultimately, however, both have sussed simply the trinkets and not the real substance.

Fighting against this need to rip off 'The Real Thing', however, a guitar team seems determined to keep Cold Sweat firmly in more traditional pastures. As a result their own songs stick to the mainstream. Snatches of rap and an acoustic ballad vie for attention and lead the band towards a dynamic swamp. Certainly not towards Fishbone, the Atom Seed or Scat Opera, all of whom would torpedo Cold Sweat before breakfast. In comparison Cold Sweat's songs of dead friends and "shagging bald front-bums" have yet to leave the bedroom.

Commendable inspiration. The sensual reproduction of a crab.

CHRIS WATTS

Well experienced

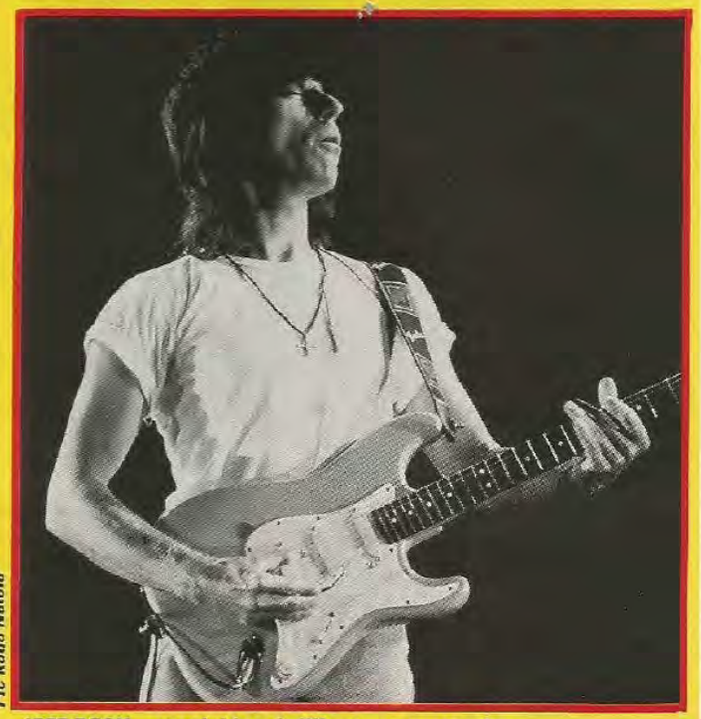
JEFF BECK, ONE NATION
Hammersmith Odeon

CHURNING OUT varying snatches of soul masquerading as rock, disco-beat and would-be funk pap with the strength and resilience of blancmange in the sun, all wrapped up in a bunch of instantly forgettable songs, One Nation is a name to remember – if only in order to avoid them in the future.

I suppose they've got their chops together – especially the guitarist, who I suspect has listened to an album or two by the man due on stage in an hour or so – but they're delivered in such a cold, sterile, metronomic, machine-like manner that they offered little other than a hefty shove in the direction of the Odeon bar.

Jeff Beck unassumingly strolled on stage, spread his legs, hunched forward over a pale green Strat, blasted into the funk-laden 'Savoy' and took off into what became 90 minutes of the breathtaking kind of guitar playing that the rock world has just about forgotten, and which he last catapulted from the Odeon stage in March 1981.

If you're looking for a flash, choreographed stage show and note-perfect technique, forget it. Beck is in a different stratosphere altogether. A gifted, emotive, and more than anything else *inspirational* player, with a unique, individual and instantly recognisable style. He stalks the stage in constant search of the creative 'flash' and then, having grasped it, lets loose in a refreshingly cavalier manner with bubbling flurries, gloriously weighted chords and the most exquisite tonal colours – from his fingers rather than a rack of



Pic Katia Natola

JEFF BECK: astonishing, brilliant... awesome!

technology – and vibrato that stamps 'Beck' on every note he plays. Intense power blended seamlessly with spine-tingling beauty. Really, quite staggering stuff!

Behind and to his right, drummer Terry Bozzio, chains strung from rings in his ears, nose and nipples, throws his whole body and soul into every beat in an astonishingly skillful and explosive fashion. He's precise, uncompromising and technically stunning; a pony-tailed nuclear power station in meltdown mode. To Beck's left, motionless and studious behind his keyboards, is Tony Hymas. The static, studied, consummate musician, and perhaps the one who keeps it from going over the edge.

Through the whole of the current 'Guitar Shop...' album and a sparse selection – 'The Pump', 'Star Cycle', 'Led Boots' – from 'There And Back' and 'Wired', Beck one minute short-circuits himself to the Bozzio/Hymas dynamo with incandescent sparks flying from his fingertips; the next minute – notably the lilting, melodic 'Two Rivers' and the jazzy, melancholic 'Goodbye Pork Pie Hat' – playing with the mesmerising delicacy of a butterfly settling on your cheek.

There really is no-one around to touch him. For those of us unlucky enough never to have seen Jimi Hendrix, Jeff Beck is arguably the next best thing. Inspirational and inspiring. Astonishing. Truly brilliant. Quite literally... awesome!

PAUL HENDERSON

ONLY CHILD
FM Station, Los Angeles

THERE'S A first time for everything, and for me tonight was the first time I could boast of seeing Only Child play live.

Only Child, as most of you know, is the current musical vehicle of Paul Sabu, and if Sabu's involved, you know it's gotta to be good! The only question I had was about the material content of tonight's set, but suffice to say it was an interesting collection of mainly new and unreleased tunes, as OC are currently between deals and tonight was an opportunity for the band to showcase their future.

Opening with 'Just Ask', Sabu and his partners in crime set the tone for tonight's set right from the start. This band aren't about anything but songs, music and having the ability to actually play – and that's exactly what they delivered.

'A Word To The Wise' followed and proved to be the first of the new and unreleased tunes that made one point very clear: Only Child in 1990 are a much heavier and aggressive band than they've ever been before. No longer are Sabu and company the classic definition of AOR; sure they've still got all the great hooks and harmonies we all love and want, but now they've got a tougher attitude and a more soulful, bluesier sound as well. 'AWTTW' hinted at Zep with its chugging verses and extended middle breakdown that saw keyboardist Tommy Rude deliver some interesting textures.

'Here's Looking At You' veered back a bit towards the direction and sound that Sabu has literally invented over the years, although drummer Tommy Amato's powerful playing and bassist Murrill Maglio's steady plunking provided some real fire and edge. Sabu is an incredible singer live – every bit of the power and range he demonstrates on his records is here...and more. Another newie entitled 'Slippin' & Sliding All Over Love' was next, and while it rates as a good tune, it opened my eyes to the fact that while I've always been a huge fan of Sabu's singing and playing, the man can play some killer guitar as well!

The biggest surprise of the night was the rendition of 'Still In Love With You', an old Sabu track originally cut by John Waite on his 'Ignition' album. No longer a slow ballad, this OC version features a new set of lyrics and an increased tempo that makes it almost upbeat! 'Lucky In Love' was another new one, but sounded like it could have walked right off the 'Heartbreak' LP – a smash waiting to happen!

The closing 'Nasty Habit' and the encore of 'Look But Don't Touch' were more of the same and served to whet my appetite for rock 'n' roll of the first degree. While Sabu can pen ballads like few others, there wasn't one tonight, as OC decided to go right for the jugular and deliver nothing but uptempo tracks.

I'll admit that I may be a bit generous with my rating, but for a first show it was excellent. I've got just one bit of advice for this band: go out and get that major deal with a label that cares and understands what OC are about – not image or tattoos, but real music.

Tonight proved what I've always believed; that it's time Only Child quit being one of the best kept secrets in the business.

BRIAN BRANDES BRINKERHOFF

Techno wizard of Oz

YNGWIE MALMSTEEN: a bit of both ways

YNGWIE MALMSTEEN
Enmore Theatre, Sydney

YNGWIE MALMSTEEN is refreshingly easy to take the piss out of. He doesn't put up any defences, compares himself to great composers and masturbates his guitar like the ultimate sonic megalomaniac.

And so here was Yngwie, who I'd never seen before but had already branded as a wanker, starting his show with smoke and a ridiculous solo, then out trots a skinny blond bloke with a high voice to sing his songs. Everyone's singing politely in their seats as per security's instructions and Yngwie is flitting around the stage and flicking guitar picks into people's faces.

Yeah, what a wanker.

But about three rather silly songs in, everything changes. A group of hardy punters rush the sombre bouncers stationed at the base of the stage and a human tidal wave follows, trashing the first three rows. Their fists are in the air, they're on each other's shoulders and collectively they envelop Yngwie and band. Suddenly, frontman Goran Edman grows an extra vocal leg, Malmsteen is moving at a breakneck velocity and – yes – they're entertaining.

The songs, still, rarely rise above average, but Yngwie's claims that this band make all his previous line-ups 'look silly' begin to take on some substance. There is some energy and – even – chemistry there.

New songs like 'Bedroom Eyes' and 'Save Our Love' shoot by, sandwiching oldies like 'Déjà Vu', and are all a fair way short of painful. The fretboard freaks bone up, the rest of us watch with interest.

Inevitably, the Swedish thunder god loses it all and goes back to being obsessed with his own dexterity. About one minute and four thousand notes into the encore, I yawn and head for the door.

Yngwie had been self-indulgent for sure, although I had quite enjoyed his feedback theatrics. For what it's worth, no one who dealt with Malmsteen during his week in this country had a bad word for him. On stage, he appeared to have a genuine affection for his bandmates and even his solos never went on to the extent of obvious extreme egotism.

From the evidence on show tonight, Yngwie is just doing what he wants to and doing it well. I may not like it very much, but a sold-out Enmore did.

Good on him. ***STEVE MASCORD***

FABULOUS THUNDERBIRDS
Astoria, London

WELL, BUDDY, the boys are back in town again, the weather is sweltering, conditions are cramped and a small can of weak lager costs an unbelievable two quid. Daylight robbery aside, the stage is well set for some crucial reelin' and a-rockin' as these six awesome dudes from Austin, Texas make a welcome whistle-stop to London to re-affirm their place as some of the finest cruisin' bluesers around.

What impresses most is the effortless, almost nonchalant way they sail through each taut, musclebound boogie swing. Brilliantly lazy underplayed riffs slide easily off well-oiled fretboards whilst the generous doses of over-amped blues harp, honk and wail, shaking the rafters and vibrating the sternum.

The songs are simple and the rhythms are basic, but you really have to hit it just right if you're gonna keep the 12-bar game free of tedium. The Thunderbirds know the score well and so pace the set naturally with low gear shuffles, out and out pure blueswailing and hot, rolling rockers. There really is nobody who does it better and the smiles and playful interaction on stage give the game away – this is a steamingly efficient live unit and the boys know it.

For some, the Thunderbirds create the perfect party music, but for those not interested in dancing there is a *bona fide* purist ring to the band as their authentic Texan roots drain the rich heritage of rockin' the blues.

The Fabulous Thunderbirds remain a good candidate for the campaign for real music and are cool enough to prove that two hours of sweaty, intense blues rock can be an education as well as a good time blast. They are unstoppable and utterly unmissable. ***COLIN REED***

DOOM, MAGGOT SLAYER OVERDRIVE, STRANGE THE BUTCHER, HAYWIRE
Joiners, Southampton

ABOUT AS original as the wheel, Haywire crashed through their 20 minutes with all the crude verve and unaffected enthusiasm that's indicative of the Hardcore scene. No great precisionists, the Weymouth four-piece's brand of Chaos UK-esque raw punk got better as they went on, but I've seen it done much better.

Strange The Butcher, popular local lads, were certainly the odd band out. Their tongue-in-cheek power pop cum punk tunes (when I were a lad, this was called 'New Wave') elicited a warm response and mucho slamming at the front.

They've beefed-up their sound somewhat since their rather disappointing 'Shout' demo, adding a second guitarist and replacing vocalist John – both changes for the better, methinks. That said, as the set wore on their confidence before a home crowd soon turned to arrogance, which in turn quickly became an annoyance.

Despite having the best name of the evening, Maggot Slayer Overdrive are bastards – official. With four bands on the bill time was always running away, yet even with their microphones turned off and a deposition from the landlord urging them to finish, like spoilt children they selfishly played 'our last song' three times, leaving headliners Doom, with just quarter of an hour to perform their set.

No one paid three pounds to see Maggot Slayer Overdrive – f**k off back to Bristol, losers.

A 260-mile round trip from their native Birmingham for barely a 20-minute set is hardly most's idea of fun. Not surprisingly, Doom looked pissed off and played like it too. The riffs were still awesome though, thick and sludgy, but much of the intent behind speed freak 'Natural Abuse' and 'Mechanoid' were sadly amiss.

When Doom unleashed their definitive version of 'Symptom Of The Universe' few would've viewed this as a wasted journey. And next time Doom will have the space to really impress. ***PAUL MILLER***

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JOE F. This maniac's in lurrvve with you!! **GARETH XXX**

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JOHN don't let life get you down. We'll be there for you. **J + A**

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AJ happy 35th. You can still rock! Love from Bahamas **ERIKO**

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FEMALE 21 into Jovi, Skid Row, GN'R, seeks males to write to 20+. Box No K2398

BIRTHDAY GREETINGS

EMMA cause you'll always be my dream come true, oh my darling I **LOVE YOU**. Happy birthday 1st Aug. Ian

WILMA happy 18th pet! Loads of snogs, Lillian, Beryl, Betty and Mildred. Have a good Ralph, and of course an **S.T.W.**, love the **LINCOLN 7 L.G.'s!**

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PANDORA PEROXIDE by Ray Zell

BRICK OUTHOUSE by Kevin B Flannery

VIEW FROM THE BAR

■ HANG ON to your hats an' nail down yer hair-pieces, boozers – the party is BACK!

We got your rock, right here, right now, right... right, let's get on with it then!

"Huh?" sayeth you. "No shoppin' for name-droppin' an' straight into the FACT-filled boppin'?"

You got it! It's target sighted, fire torpedoes, lights, cameras and AAAAAAK-SHUN!

"So... no epic intro and away we go?"

That's right boozers, that's right! With but a simple lightnin' fast mental suggestion – SNIKT! – our titanium claws are unleashed and we are out there! On the prowl! And nothin' but blood will satisfy our lascivious cravings! GROOOWLLL!

"So... no hangin' on a theme, just ridin' on the jetstream?"

Er... yeah, yeah...

"So... it's down that Jack and on with the attack?"

YEEEESSS! If you'll quit screwin' up our launch with yer dumb bleedin' rhymin' questions!

"So... no blockin' yer path and on with the laugh?"

YES! YES! YES! YES! YES! YES! YES! YES! YES!

"Great... so let's go for it then!"

Thank you so very, very much...

Sigh...

■ FREELOADERS AND part-time rockers **Slaughter** have been hit with all the usual obligatory sexism crap over their **'Stick It To Ya'** elpee sleeve, which features some young lady strapped to a carnival wheel surrounded by knives.

Vocalist **Mark Slaughter** phoned 'Bar HQ from the house he's currently squattin' in (no phone bills in the Slaughter camp!) to philosophically inform us:

"Yo, dudes! Can I borrow a cup o' sugar? What? The album cover? Shit, man! The graphic isn't meant to be offensive to women. It's a tongue in cheek play on the fact that we're all pinned to the wheel of life and people are always stickin' it to you."

Yeah, well it all sounds a bit kinky to us.

■ THOSE AGEIN'... oops, we mean *ragin'* rockers the **Rolling Stones** obviously took to our lads the **Quireboys** (who said Rolling Clones?) when they opened for Jagger & Co. at **St James Park** in **Newcastle** reshently.

For a start **Mick** 'n' **Keef** watched the QBs from the wings, and for a second start ol' rubber lips gave Spike & Co a few plugs durin' their own set. After introducin' **Nigel Mogg** impersonator **Ron Wood** he added, "...who obviously would prefer to be playin' with the Quireboys: but we're gonna keep him on till the end of the tour" an' at another point asked the crowd to sing along to **'You Can't Always Get What You Want'** as well as they had to the QBs for the old Geordie standard **'Blaydon Races'** earlier. Makes ya proud dunnit?

Makin' ya even prouder is the FACT that before said gig Quirepersonage **Guy 'The Hat' Bailey** got engaged to his longtime ladyfriend **Helen**.

Congrats an' all that Guy, mate, but why no celebratory party? An' if there was one... then why the hell weren't yer ol' 'Bar buddies invited? You know how sensitive we are about things like that.

■ FACT 'N' friction. Evidently there's a rumour that rockin'

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

■ *AT FIRST glance/peep/butchers, this sober piccie hardly falls into the category of* ***Earth Shatterin' Shots Which Practically Defy Description****. But when investigated more thoroughly, a closer scrutinization reveals those barmy* ***Balaam And The Angel*** *boys (an' their US manager-type bod) givin' up on out-coolin'* ***Aerosmith's Joe Perry****, so instead succeedin' triumphantly in out-smilin' the man who put style back into style.*

But that's not particularly amazin'? Well, how about da FACT that this moment in time was frozen at Balaam's reshent ***Walsall Junction 10*** *gig right slap bang in the middle of Aerosmith's hectic tour of the US!? We're talkin' the night before Smokin' Joe woz struttin' his bits in* ***Michigan*** *an' the very night after this pic was snapped he would've (or should've!) been struttin' 'em again in* ***Illinois!***

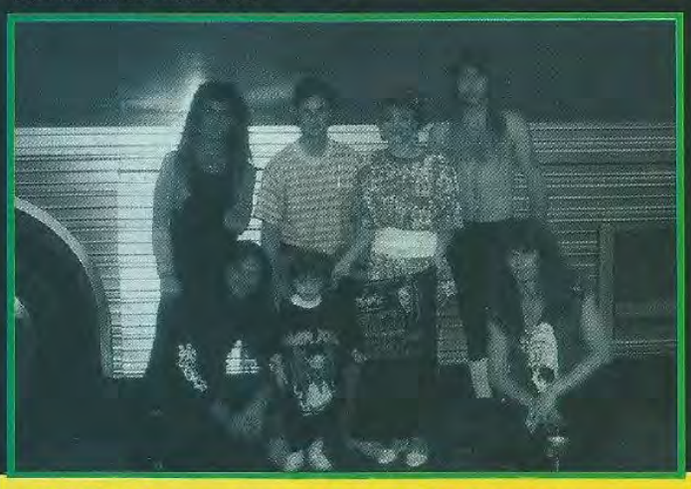
But... but... but why on Earth, Mars, Pluto or Uranus would Mr Style bop the Atlantic so frantically to catch this particular gig? Is he a fan? Is he goin' to produce 'em? Is he an ***Amazin' Joe Perry Lookalike****? Is he a cardboard cut-out?*

Is he mad?

Well, yes, we think he probably is... and not just cos he goes to Balaam gigs! (HARGH!) We've just heard that the Italian Stallion is making plans for when the Big G puts him out to grass and has made an offer of $140,000 to the ***Jimi Hendrix Estate*** *for the plot of land next to Jimi's grave in* ***Seattle****... Why? Cos ol' spaghetti legs wants to rest in pieces next to the great man.*

There goes the idea that members of Aerosmith are immortal, and does this mean that JP is Not Long For This World – or just plain ol' fashioned nuts?

Here's our impersonation of a dead cat while we think about it...



■ *WHAT ELSE can one say but a hearty "well done, lads" to power rockers* ***Overkill*** *who performed a benefit gig in* ***Mahwah, New Jersey****, reshently an' raised the princely sum of $25,000 for little* ***Shalyn Press****. Shalyn (pictured here with her family and Overkill 'emselves) is in need of a liver transplant, and any contributions to her cause will, of course, be greatly appreciated.*

Send donation to: The Shalyn Press Fund, PO Box 72, Mahwah, NJ 07430-0072. Remember, every little helps and may Shalyn rock on to a ripe old age. YEAH!

Pix Doug McKenzie

■ *ISN'T IT great seein' people havin' a good time? It's also kinda amusin' to see people actin' like the chirpy bunch in the pic on the left (an effect our very own lensman* ***Ray 'Don't Call Me Lensman' Palmer*** *informs us is an 'old trick' achieved by tossin' a 10p at yer subjects).*

Natch, the razor-witted star-spotters among you will have recognised imperfectly estranged ***Purple*** *partners* ***Roger Glover*** *and* ***Ian Gillan****.*

'But who are the others?' we hear you sigh.

Why, it's the 25th Anniversary Reunion of ***Episode Six****! Whaddaya mean, "episode six of what?"* Episode Six! *That ancient old "beat combo" that Rog The Dodge and Ian The Not-So-Wee'un were part of back in the '60s. The proof is in the pic on the right. Check out the dapper dudes second 'n' third from the left. Naw, could it be? You bet yer suede hush puppies it is, boozers: Ian 'Golden Tonsils' Gillan and Roger 'No Hat' Glover! Along with Graham, Sheila, Tony an' Harvey, posing as an ahead-of-their-time early incarnation* ***Spiñal Tap*** *impersonation band.*

An' ol' Rog The Glove in his ever so groovy hipsters appears to be ahead of his time in his own right in the Armadillo department... but, er, only ever so slightly...

Ronnie James Dio's new song **'Evil On Queen Street'** ain't a song about demons, wizards, rainbows or even, er... queens.

The real subject matter? Why the title is in fact the name of a...

Nah, you ain't gonna believe us, are you?

You *will?* Okay, then, you asked for it. The title was inspired by a: special deli sandwich! Kinda hard to swallow, but a truly wholesome FACT nonetheless...

■ DID YA know **Krusher Joule** has waved byzie-bye to the arduous chore of shovin' records on an' riskin' ruinin' his manicure at the **Hippodrome** rock night. Oh woe is us, will Wednesday evenings (or maybe even Thursday mornings!) ever be the same? We'll miss the bum.

But why the dramatic upheaval? Seems our Krush has his beady little sights set on new entrepreneurial horizons... not to mention he wants to concentrate more time on his golf.

■ TALKIN' OF **Ian Gillan** (well, we weren't, but then no one else is either!) we hear (thus it's a carved in a cornfield FACT!) that the un-Metal 'n' arty "where's me bucket 'n' spade?" elpee cover shot for his **'Naked Thunder'** elpee wasn't the original plan. Anybody out there from **Krusher**'s generation remember **Deep Purple**'s **'In Rock'** effort from circa two billion years BC (Before **Coverdale**)? Y'know, the rip-off of **Mount Rushmore** in the US with the collective boat-races of the Purple ones carved into the rock in place of the US presidents.

Anyways, boozers, add this to the fillin' in yer FACT sandwich... 'Naked Thunder' was to have a similar shot to 'In Rock', but – no doubt due to the ravages of the winds of time (or the savage technology of airbrushin'!) – all the faces having crumbled away except (get this!) the face of Gillan himself, which was to remain perfectly intact!

HARGH! We love it! Such deliciously cruel humour on the part of someone.

Hmm. Wonder who?

■ VFTB MIND numbin' kwote of the week comes from **Poison** man **Bret 'You Know What I'm Sayin' ' Michaels** on MTV reshently:

"The only reason we've done wot we've done is because this is wot we do."

Yeah, well there's a certain amount of logic in that, Bret-baby, but... er... only a certain amount. HARGH!

■ ANY ROCK fan who threw caution to the wind an' bet on the racehorse called **Guns N' Roses** woulda copped a couple o' quid reshently! The bugger (in the 'Fisherman's Friend Handicap') raced effortlessly to the front o' the pack like one of its namesake's records.

But would you bet yer dosh on Axl's mob havin' a new elpee out before the year 2000?

■ LIGS, BAH, there's been more chance of spottin' a UFO than a good ol' free booze-up!

Why, **Ray 'Spaced' Zell** swears he saw a UFO over his Holborn home which looked like a boiled egg split down the middle.

Just like Zell, you ask him about a close encounter an' ya get a description of what he shoves his bread soldiers in! Eggs?! What was it – an Unidentified Fryin' Object? HARGH!

Then again... he does live just up the road from the Aliens Registration Office!

HARGH! HARGH! HARGH!

■ A WITNESS at the scene of the grime informs us (so it be a FACT!) that anthropoidic axeman for **Uncle Sam, Larry Miller**, was up to his usual 'hosin' down' tricks at the reshent **Noo Music Seminar** in **Noo Yawk**! This time the target of his 'affection' was a mid-performance **Jizzy Pearl** of **Love/Hate** – who after his second drenchin' (or 'free beer' from Larry's warped point of view) beckoned to a bouncer to eject the idiot.

Talkin' of 'freebies', we also hear that included with the Uncle Sam US press package for **'Lettuce From London'** is a bottle of 'Uncle Sam's Double-Dose Belly Wash': *'Yes, it's a secret recipe that makes Old Belly Wash as smooth going down as it is coming up. So have a few stiff belts of Belly Wash and leave all your problems in the sink...'.*

Sounds like our kinda tipple!

■ OH WELL, bein' as we ain't got nuthin' on hand to wash our bellies with it looks like we better shake our tails in the general direction of somethin' cool, tall 'n' dangerous.

Cheers 'n'... SEE YA!

(Hic).

■ *THERE'S NOTHIN' like a good publicity stunt... and this is nothin' like a good publicity stunt. HARGH!*

Witness 'Thrashers from oop bastard North' ***Toranaga*** *shovin' a coupla flea-bitten sub-Hammer Horror demon monks (these bozos wouldn't even make the castin' couch of* ***'Scooby Doo'****!) out on Charing Cross Road to promote a* ***Marquee*** *performance? Sheesh! We thought even Grabatoga could come up with somethin' a teensy bit more inspired than this!*

Then again... maybe that would be creditin' 'em with too much.

METAL CHARTZ

ALBUMS

1	1	FLESH AND BLOOD	**Poison** (Capitol/Enigma)
2	2	GOODNIGHT LA	**Magnum** (Polydor)
3	4	STILL GOT THE BLUES	**Gary Moore** (Virgin)
4	3	LEATHER AND LACE	**Various** (Dino)
5	8	THE REAL THING	**Faith No More** (Slash/London)
6	–	NAKED THUNDER	**Ian Gillan** (Teldec/East West)
7	7	BRIGADE	**Heart** (Capitol)
8	6	PASSION AND WARFARE	**Steve Vai** (Food For Thought)
9	14	BACK STREET SYMPHONY	**Thunder** (EMI)
10	12	APPETITE FOR DESTRUCTION	**Guns N' Roses** (Geffen)
11	5	LIGHTS... CAMERA... REVOLUTION	**Suicidal Tendencies** (Epic)
12	36	SLAM	**Dan Reed Network** (Mercury)
13	11	TATTOOED MILLIONAIRE	**Bruce Dickinson** (EMI)
14	9	HELL TO PAY	**Jeff Healey Band** (Arista)
15	18	THE WALL	**Pink Floyd** (EMI)
16	21	FOUR SYMBOLS	**Led Zeppelin** (Atlantic)
17	13	TAKING ON THE WORLD	**Gun** (A&M)
18	22	PUMP	**Aerosmith** (Geffen)
19	28	RECKLESS	**Bryan Adams** (A&M)
20	23	INTRODUCE YOURSELF	**Faith No More** (Slash/London)
21	10	IMPACT IS IMMINENT	**Exodus** (Capitol)
22	42	FUNK-O-METAL CARPET RIDE	**Electric Boys** (Vertigo)
23	19	HYSTERIA	**Def Leppard** (Bludgeon Riffola/Phonogram)
24	20	BAT OUT OF HELL	**Meat Loaf** (Cleveland International)
25	25	ELIMINATOR	**ZZ Top** (Warner Bros)
26	16	MANIC NIRVANA	**Robert Plant** (Es Paranza/EastWest)
27	40	DELICATE SOUND OF THUNDER	**Pink Floyd** (EMI)
28	17	TEN	**Y&T** (Geffen)
29	37	SKID ROW	**Skid Row** (Atlantic)
30	35	SOFT METAL	**Various** (Stylus)
31	24	BLACKOUT IN THE RED ROOM	**Love/Hate** (CBS)
32	26	PERMANENT VACATION	**Aerosmith** (Geffen)
33	46	NEW JERSEY	**Bon Jovi** (Vertigo)
34	29	A BIT OF WHAT YOU FANCY	**Quireboys** (Parlophone)
35	31	FLYING IN A BLUE DREAM	**Joe Satriani** (Food For Thought)
36	33	THE EARTHQUAKE ALBUM	**Various** (Life Aid Armenia)
37	38	WISH YOU WERE HERE	**Pink Floyd** (EMI)
38	56	LED ZEPPELIN III	**Led Zeppelin** (Atlantic)
39	43	LOCK UP THE WOLVES	**Dio** (Vertigo)
40	52	GN'R LIES	**Guns N' Roses** (Geffen)
41	41	STILETTO	**Lita Ford** (RCA)
42	27	OPEN UP AND SAY...AHH!	**Poison** (Capitol)
43	15	DANZIG II: LUCIFUGE	**Danzig** (Def American)
44	48	TRASH	**Alice Cooper** (Epic)
45	55	10 FROM 6	**Bad Company** (Atlantic)
46	73	SLIP OF THE TONGUE	**Whitesnake** (EMI)
47	45	BLOOD, FIRE AND LOVE	**Almighty** (Polydor)
48	63	LIVE AFTER DEATH	**Iron Maiden** (EMI)
49	53	DON'T PREY FOR ME	**Little Angels** (Polydor)
50	54	SOMEWHERE IN TIME	**Iron Maiden** (Fame/EMI)
51	34	BAD REPUTATION	**Dirty White Boy** (Polydor)
52	69	THE AMERICAN WAY	**Sacred Reich** (Roadracer)
53	47	HOLY WATER	**Bad Company** (Atco/East West)
54	49	REIGN IN BLOOD	**Slayer** (London)
55	44	SOUTH OF HEAVEN	**Slayer** (London)
56	re	LED ZEPPELIN II	**Led Zeppelin** (Atlantic)
57	64	MASTER OF PUPPETS	**Metallica** (Vertigo)
58	re	SEVENTH SON OF A SEVENTH SON	**Iron Maiden** (EMI)
59	61	POWERSLAVE	**Iron Maiden** (Fame/EMI)
60	30	HITS OUT OF HELL	**Meat Loaf** (Epic)
61	re	BACK IN BLACK	**AC/DC** (Atlantic)
62	67	IRON MAIDEN	**Iron Maiden** (Fame/EMI)
63	32	SHAKE YOUR MONEY MAKER	**Black Crowes** (Def American)
64	39	THE NUMBER OF THE BEAST	**Iron Maiden** (Fame/EMI)
65	re	GREATEST HITS	**Aerosmith** (CBS)
66	62	DR FEELGOOD	**Mötley Crüe** (Elektra)
67	59	VIGIL IN A WILDERNESS OF MIRRORS	**Fish** (EMI)
68	51	THE SINGLES ALBUM	**Jimi Hendrix** (Polydor)
69	66	RADIO ONE	**Jimi Hendrix** (Polydor)
70	re	SKYSCRAPER	**David Lee Roth** (Warner Brothers)
71	re	DAN REED NETWORK	**Dan Reed Network** (Mercury)
72	50	HELL AWAITS	**Slayer** (Metal Blade/Music For Nations)
73	57	LED ZEPPELIN	**Led Zeppelin** (Atlantic/East West)
74	65	SEASONS END	**Marillion** (EMI)
75	58	KILLERS	**Iron Maiden** (Fame/EMI)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	SWEET TALK **Lee Aaron**
2	DO IT TILL WE DROP **Witness**
3	IF YOU WERE A WOMAN **Robin Beck**
4	BACK TO THE BULLET **Saraya**
5	STILL GOT THIS THING **Alannah Myles**
6	CRUISIN' **Vixen**
7	METAL TANGO **Warlock**
8	CHAIN REACTION **Harlow**
9	WANDERLUST **Alexa**
10	WAITING FOR THE BIG ONE **Femme Fatale**

MARK from Oldham thinks he's a guy (he just had a look) and also thinks that women in rock don't get the recognition they deserve – hence this chart!

AMERICAN HM

1	1	THE REAL THING	**Faith No More** (Reprise)
2	2	PASSION AND WARFARE	**Steve Vai** (Relativity)
3	3	DANZIG II: LUCIFUGE	**Danzig** (Def American)
4	4	STICK IT TO YA	**Slaughter** (Chrysalis)
5	–	FLESH AND BLOOD	**Poison** (Enigma/Capitol)

POISON: bloody greeeeaaat (an' bloody fleshy too!)

6	9	LIGHTS... CAMERA... REVOLUTION	**Suicidal Tendencies** (Epic)
7	5	LOCK UP THE WOLVES	**Dio** (Reprise)
8	6	PUMP	**Aerosmith** (Geffen)
9	10	DR FEELGOOD	**Mötley Crüe** (Elektra)
10	7	DAMN YANKEES	**Damn Yankees** (Warner Bros)
11	8	COCKED AND LOADED	**LA Guns** (Polygram)
12	–	AMERICAN WAY	**Sacred Reich** (Enigma)
13	14	TATTOOED MILLIONAIRE	**Bruce Dickinson** (Columbia)
14	12	HERE COMES TROUBLE	**Scatterbrain** (In-Effect)
15	19	FUNK-O-METAL CARPET RIDE	**Electric Boys** (Atco)
16	15	BEG TO DIFFER	**Prong** (Epic)
17	11	ACT III	**Death Angel** (Geffen)
18	13	WAKE ME WHEN IT'S OVER	**Faster Pussycat** (Elektra)
19	17	WHEN THE SUN COMES DOWN	**Flotsam And Jetsam** (MCA)
20	18	STILETTO	**Lita Ford** (RCA)

STAR CHOICE

MORGAN LE FAY (SWEDISH EROTICA)

'STICK IT TO YA' Slaughter – Great album, great band, great singer, great cover, great girl on the cover – and what's her phone number?!
'PASSION AND WARFARE' Steve Vai – He makes everybody else wanna sell their guitars and open up a pet shop. Ridiculously good.
'UNSKINNY BOP' Poison – Sticks to you like gum whether you like it or not. A love/hate relationship
'YOUTH GONE WILD' Skid Row – Love the attitude, kick ass from the first beat to the second...er, I mean last!
'GREATEST HITS' Tracii Lords – Groans and moans accompanied by the Royal Philharmonic!

VIDEOS

1	1	TRASHES THE WORLD	**Alice Cooper** (CMV)
2	2	THE WALL	**Pink Floyd** (PMI)
3	9	MAIDEN ENGLAND	**Iron Maiden** (PMI)

IRON MAIDEN: 3, 12 and 19 on the vids – bloody greeeeaaat!

4	3	DELICATE SOUND OF THUNDER	**Pink Floyd** (PMI)
5	11	THE SONG REMAINS THE SAME	**Led Zeppelin** (Warner Home Video)
6	7	BARK AT THE MOON	**Ozzy Osbourne** (Castle Hendring)
7	8	HITS FROM HELL	**Meat Loaf** (CMV)
8	4	NEW JERSEY	**Bon Jovi** (PMV/Channel 5)
9	6	SIGHT FOR SORE EARS	**Poison** (PMI)
10	5	LIVE AT POMPEII	**Pink Floyd** (Channel 5/PMV)
11	16	HARD 'N' HEAVY: THRASH METAL SPEED SPECIAL	**Various** (Virgin)
12	re	TWELVE WASTED YEARS	**Iron Maiden** (PMI)
13	14	IN THE ROUND, IN YOUR FACE – LIVE	**Def Leppard** (PMV/Channel 5)
14	re	A BIT OF WHAT YOU FANCY	**Quireboys** (PMI)
15	10	ROCKING THROUGH THE YEARS	**Status Quo** (Channel 5/PMV)
16	13	BAD ENGLISH	**Bad English** (CMV)
17	15	LIVE	**Lita Ford** (BMG Video)
18	18	HARD 'N' HEAVY VOLUME SEVEN	**Various** (Virgin)
19	19	LIVE AFTER DEATH	**Iron Maiden** (PMI)
20	re	*KERRANG!* LADYKILLERS	**Various** (PMI)

INDIE METAL

1	1	LEATHER AND LACE	**Various** (Dino)
2	2	PASSION AND WARFARE	**Steve Vai** (Food For Thought)
3	3	FLYING IN A BLUE DREAM	**Joe Satriani** (Food For Thought)
4	7	THE AMERICAN WAY	**Sacred Reich** (Roadracer)
5	4	HELL AWAITS	**Slayer** (Metal Blade/Music For Nations)
6	6	BEZERK	**Tigertailz** (Music For Nations)
7	9	SURFING WITH THE ALIEN	**Joe Satriani** (Food For Thought)
8	5	SHOW NO MERCY	**Slayer** (Metal Blade/Music For Nations)
9	8	LOOK WHAT THE CAT DRAGGED IN	**Poison** (Music For Nations)
10	12	DEICIDE	**Deicide** (Roadracer)
11	10	NO REMORSE	**Motörhead** (Castle Classics)
12	17	TWISTED INTO FORM	**Forbidden** (Under One Flag)
13	11	SHOTGUN MESSIAH	**Shotgun Messiah** (Music For Nations)
14	14	ON A STORYTELLER'S NIGHT	**Magnum** (FM/Revolver)
15	20	BENEATH THE REMAINS	**Sepultura** (Roadrunner)
16	re	MICHAEL LEE FIRKINS	**Michael Lee Firkins** (Roadrunner)
17	19	OBNOXIOUS	**Acid Reign** (Under One Flag)
18	13	SCUMDOGS OF THE UNIVERSE	**GWAR** (Master)
19	15	NOT OF THIS EARTH	**Joe Satriani** (Food For Thought)
20	16	LEFT HAND PATH	**Entombed** (Earache)

SINGLES

1	–	HOW MUCH LOVE	**Vixen** (EMI USA)
2	6	STARDATE 1990/RAINBOW CHILD	**Dan Reed Network** (Mercury)
3	5	DOUBLEBACK	**ZZ Top** (Warner Brothers)
4	1	UNSKINNY BOP	**Poison** (Capitol/Enigma)
5	2	SHAME ON YOU	**Gun** (A&M)
6	–	I DIDN'T WANT TO NEED YOU	**Heart** (Capitol)
7	3	GIMME SOME LOVIN'	**Thunder** (EMI)
8	4	FALLING TO PIECES	**Faith No More** (Slash/London)
9	7	ALL THE YOUNG DUDES	**Bruce Dickinson** (EMI)
10	–	ALL LIPS 'N' HIPS	**Electric Boys** (Vertigo)

ELECTRIC BOYS: singin' lips an' bloody greeeeaaat hips!

11	8	HUNGRY	**Lita Ford** (RCA)
12	9	ROCKIN' CHAIR	**Magnum** (Polydor)
13	12	VICTIMS OF SUCCESS	**Dogs D'Amour** (China)
14	10	WILD AND WONDERFUL	**Almighty** (Polydor)
15	29	STILL GOT THE BLUES (FOR YOU)	**Gary Moore** (Virgin)
16	11	LOVE HURTS	**Joan Jett** (Chrysalis)
17	13	AMERICAN DREAM	**The Grip** (Survival)
18	16	JEALOUS AGAIN	**Black Crowes** (Def American)
19	17	BACK STREET SYMPHONY	**Thunder** (EMI)
20	23	TATTOOED MILLIONAIRE	**Bruce Dickinson** (EMI)
21	15	ALL I WANNA DO IS MAKE LOVE TO YOU	**Heart** (Capitol)
22	14	YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT	**Robert Plant** (Es Paranza/East West)
23	18	RADICAL YOUR LOVER	**Little Angels** (Polydor)
24	21	FROM OUT OF NOWHERE	**Faith No More** (Slash/London)
25	20	GHOSTBUSTERS	**Xentrix** (Roadracer)
26	26	I DON'T LOVE YOU ANYMORE	**Quireboys** (Parlophone)
27	22	WITHOUT YOU	**Mötley Crüe** (Elektra)
28	25	HURTING KIND (I'VE GOT MY EYES ON YOU)	**Robert Plant** (Es Paranza/East West)
29	28	BLACKOUT IN THE RED ROOM	**Love/Hate** (CBS)
30	19	SAFE SEX (WHEN IT COMES TO LOVING U)	**Pandora's Box** (Virgin)
31	30	HOUSE OF PAIN	**Faster Pussycat** (Elektra)
32	re	SWEET SOUL SISTER	**The Cult** (Beggars Banquet)
33	39	RAG DOLL	**Aerosmith** (Geffen)
34	32	TAKING ON THE WORLD	**Gun** (A&M)
35	24	I REMEMBER YOU	**Skid Row** (Atlantic)
36	27	CROSSTOWN TRAFFIC	**Jimi Hendrix** (Polydor)
37	37	LAZY CRAZY	**Dirty White Boy** (Polydor)
38	31	NOISE LEVEL CRITICAL	**Tigertailz** (Music For Nations)
39	33	KICKING UP DUST	**Little Angels** (Polydor)
40	36	I'LL SEE YOU IN MY DREAMS	**Giant** (A&M)

IMPORTS

1	1	STICK IT IN YOUR EAR	**Paul Laine** (Elektra)
2	2	AFTER THE RAIN	**Nelson** (Geffen)
3	6	STEELHEART	**Steelheart** (MCA)
4	4	TRIXTER	**Trixter** (MCA)
5	8	HEAVEN'S EDGE	**Heaven's Edge** (Columbia)
6	3	ALIAS	**Alias** (EMI USA)
7	9	JUMP THE GUN	**Pretty Maids** (CBS Denmark)
8	5	BRICKYARD ROAD	**Johnny Van Zant** (Atlantic)
9	10	WARPED	**D'Molls** (Atlantic)
10	7	EVERY MOTHER'S NIGHTMARE	**Every Mother's Nightmare** (Arista)

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KERRANG!

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